The ĀGAMA ENCYCLOPAEDIA

Volume IV

Pāñcarātrāgama



Prof. S.K. Ramachandra Rao

THE ĀGAMA ENCYCLOPAEDIA

Prof. S.K. Ramachandra Rao

IV

The Āgama literature includes the Śilpa-Sastra, which is basic to iconography. Worship dealt with in the Āgama necessarily involves images which are worship-worthy. The rituals and sequences that are elaborated in the Āgama books find relevance only in the context of an icon which is contained in a shrine. And icons are meaningful only in the context of shrines and worship.

Āgama texts are not easily accessible to the people. A large number of them are still available only in manuscripts; some of them which have been printed are only in their Sanskrit originals. There is need, therefore, to present relevant excerpts from them at least, to make the volumes on iconography more meaningful.

Further, Indian temples are to be considered only in the general framework of temple culture, which include not only religious and philosophical aspects but social, aesthetic and economic aspects also.

The volumes named Āgama Encyclopaedia deals with the temple-culture and Āgama framework, the sectarian division of the Āgama into Śaiva, Vaiṣṇava and Śākta, and the topics selected from the Āgama texts follow. Thus, the entirety of the Āgama, literature in so far as it is relevant to the temple-culture is brought within the scope of The Āgama Encyclopaedia.

ISBN 81-7030-814-3 (Vol.IV)
ISBN 81-7030-823-2 (Set)

The Āgama Encyclopaedia

Volume IV

Pāñcarātrāgama



THE ĀGAMA ENCYCLOPAEDIA

Prof. S.K. Ramachandra Rao

SRI SATGURU PUBLICATIONS

THE ĀGAMA ENCYCLOPAEDIA

(Revised Edition of Āgama Koṣa)

Volume IV

Pāñcarātrāgama

Sri Garib Dass Oriental Series No. 292

THE ĀGAMA ENCYCLOPAEDIA

(Revised Edition of Āgama Koṣa)

Volume IV

Pāñcarātrāgama

Prof. S.K. Ramachandra Rao

Sri Satguru Publications
A Division of
Indian Books Centre
Delhi, India

Published by
Sri Satguru Publications,
Indological and Oriental Publishers
A Division of
Indian Books Centre
40/5, Shakti Nagar,
Delhi-110007
India

Email: ibcindia@vsnl.com,
Website: http://www.indianbookscentre.com

First Edition: Bangalore , 1989-1994
Second Revised & Enlarged Edition: Delhi, 2005

ISBN 81-7030-814-3 (Vol.IV)
ISBN 81-7030-823-2 (Set)

Printed at Chawla Offset Printers, Delhi 110 052

CONTENTS

Introduction

The Āgama literature includes the Śilpa-Sastra, which is basic to iconography. Worship dealt with in the Āgama necessarily involves images which are worship-worthy. The rituals and sequences that are elaborated in the Āgama books find relevance only in the context of an icon which is contained in a shrine. And icons are meaningful only in the context of shrines and worship.

Āgama texts are not easily accessible to the people. A large number of them are still available only in manuscripts; some of them which have been printed are only in their Sanskrit originals. There is need, therefore, to present relevant excerpts from them at least, to make the volumes on iconography more meaningful.

Further, Indian temples are to be considered only in the general framework of temple culture, which include not only religious and philosophical aspects but social, aesthetic and economic aspects also.

The volumes named Āgama Encyclopaedia will deal with the temple-culture and Āgama framework, the sectarian division of the Āgama into Śaiva, Vaiṣṇava and Śākta, and the topics selected from the Āgama texts will follow. Thus, the entirety of the Āgama, literature in so far as it is relevant to the temple-culture is brought within the scope of The Āgama Encyclopaedia.

The volume deals with the general problems relating to the idea of Āgama and the broad details of the tradition that is known after Āgama. In the historical perspective Āgamic tradition and the Vedic tradition were initially distinguished, but later the two fused. The circumstances that favoured the separation and integration have been explained. The role that Tantra played in crystallizing the Āgama tradition has been elaborately explained and illustrated. And more importantly the volumes deal almost exclusively with the essential details of temple-culture in India Without an adequate appreciation of this context, other aspects of Āgama cannot become meaningful. In one of the appendices, a fairly exhaustive account of Tantra has been given, for this has provided the major dimension to the Āgama, especially of the Śãkta pursuation.

The volumes which were originally published in the period 1989-1994 by the Kalpatharu Research Academy, Bangalore are being reprinted now, and I am grateful to my friend Shri Sunil Gupta of the Indian Books Centre, Delhi for publishing a revised edition of the volumes.

Bangalore
June, 2004

S.K. Ramachandra Rao

Chapter I

THE BHĀGAVATA BACKGROUND

EARLY ACCOUNTS

Among the Āgama divisions devoted to the worship of Viṣṇu (also known as Nārāyaṇa and Vāsudeva), Pāñcarātra is the most popular, especially in South India and more especially after the days of Rāmānuja (1017-1137 A.D.). The precise origin of this Āgama division is difficult to discern, but it appears to have been crystallized within the framework of the Bhāgavata cult which was widespread all over the country even in the couple of centuries prior to the Christian era. Diverse are the details that have entered into the development of Vaiṣṇavism, and numerous are the literary and inscriptional references which suggest the antiquity of the Bhāgavata cult as also its various dimensions.

The Bhāgavata cult centres round Nārāyaṇa as the supreme Godhead (Bhagavān), and identifies him with Vāsudeva (Kṛṣṇa), of the Vṛṣṇi (or Sāttvata) clan. The latter was undoubtedly a human hero, a kṣattriya, who was deified probably during his own lifetime. Even Pāṇini (about 700 B.C.) refers to the Vṛṣṇi tribe (4, 1,114 'ṛṣyandhaka-vṛṣṇi-kurubhyaś ca'), and his commentator Patañjall (about 400 B.C.) mentions Vāsudeva, (Kṛṣṇa),

Baladeva (Saṁkarṣaṇa) and Viṣvaksena as heroes of this tribe. Pāṇini was also aware of the divine status accorded to Vāsudeva among them, who was a kṣattriya (4,3,98 'Vāsudevārjunābhyām vun'), for Patañjali explains that the name of Vāsudeva has been mentioned earlier because of his revered character and not because he was a kṣattriya hero ('atha vā naiṣā kṣatriyākhyā, samjñaiṣā tatra-bhavataḥ'). Patañjali also knew that another hero of the Vṛṣṇi clan Saṁkarṣaṇa was Vāsudeva's brother (2, 2, 24, 'saṁkarṣaṇa-dvitīyasya balam kṛṣṇasya vardhatām'). The epic Mahābhārata informs us that it was Saṁkarṣaṇa who taught the doctrine of the Sāttvatas (Sāttvata-vidhi) when the Dvāpara age was drawing to a close and the Kali-age dawning ('dvāparasya yugasyānte ādau Kali-yugasya ca, sākṣāt saṁkarṣaṇāl labdhvā sāttvatam vidhim...')

We learn from several inscriptions of the second and first centuries B.C. that Vāsudeva and Saṁkarṣaṇa received worship in temples built for them. The Nāgari (near Mewār) inscription, for instance, mentions that the prince Sarva-tāta, Gājāyana, son of Pārāśarī, built a stone temple to these two divinities, who are described here as "unconquered masters of all beings' and as 'adorable' (El,22,p.204):

कारितोऽयं राज्ञा भागवतेन गाजायनेन
पारशरीपुत्रेण सर्वतातेन अश्वमेधयाजिना
अनिहताभ्यां सर्वेश्वराभ्यां (भगवद्भ्यां)
वासुदेवसंकर्षणाभ्यां पूजाशिलाप्राकारो
नारायणवटिक ....

It is interesting that in this inscription the king calls himself a 'bhāgavata' (viz-affiliated to the cult of

Bhagavān), who had also performed the ritual known as aśva-medha (prescribed for kings in the Karma-kāṇḍa of the Veda). He thus belonged to the Vedic fold, while he was also a devotee of the Sāttvata heroes.

The Besnagar (Vidiśā, near Gwālior in Madhya Pradesh) inscription (of the second century B.C.) in Brāhmī characters on the shaft of the raised column (garuḍa-dhvaja) that was erected to honour Vāsudeva, "the god of gods' (deva-deva), also claims that Heliodorus (son of Dion, an Indo-Greek), the ambassador sent by the King Antialikdas to the court of the ruler of Vidisā, Kāśīputra- bhāgabhadra, was a 'bhāgavata' (D.C. Sircar. *Select Inscriptions,* pp 90-91). The early Gupta monarchs styled themselves 'bhāgavatas' and "parama-bhāgavatas' (e.g. Samudragupta, Chandragupta II alias Vikramāditya, Kumāragupta I alias Mahendrāditya) in their gold coins. There is an inscription dated 402 A.D. at Udayagiri (near Bhilsa), which records the reconstruction of a- 'Bhāgavata' shrine.

It is probable that initially five heroes of the Vṛṣṇi clan (the Sāttvatas, the forerunners of the bhāgavatas) were together deified and adored. The cult developed on this basis was known as 'Vīra-vāda'. That there were also shrines to these heroes becomes evident from an inscription discovered in the Morā well (near Mathurā), which records that a lady Toṣā by name got constructed a stone temple to "five adorable and worship-worthy heroes of the Vrṣni tribe" whose icons were also got made, during the reign of the great kṣatrapa Śoḍāśa-svāmi: (E1,24, pp 194 f)

महाक्षत्रपस राजुवलस पुत्रस (स्वामि)......
भगवतां वृष्णीनां पंचवीराणां प्रतिमाः शैलदेवगृ.........

अर्चादिशां शैलं पंच ज्वलत इव परमवपुषा.........

The "five heroes' who are described here as the 'bhagavats' (the adorable figures, objects of worship for the bhāgavatas) were also "heroes of a family' according to *Vāyu-purāṇa* ('pañcaite vaṁśa-vīrāh'): Saṅkarasaṇa (son of the Vṛṣṇi chieftain Vasudeva by Rohiṇī), Vāsudeva (son of the same Vasudeva by Devakī), Pradyumna (son of Vāsudeva by Rukmīṇī), Sāṁba (son of Vāsudeva by Jāṁbavatī) and Aniruddha (son of Pradyumna). Omitting Sāṁba, the other 'heroes' have entered into the Bhāgavata ideology as 'vyūhas', which will be discussed later.

But among the Vṛṣṇi-heroes Vāsudeva and Saṁkarṣaṇa became popular divinities, and shrines came to be erected for the two of them together, as has already been mentioned. And the importance ascribed to Vāsudeva was even more widely accepted. The' celebrated lexicon *Amara-koṣa* (1,1,18-30) mentions Vāsudeva first and then Saṁkarṣaṇa, despite Vāsudeva being the younger brother. The inscription recording the erection of the Besnagar column by the Indo-Greek ambassador Heliodorus mentions only Vāsudeva and describes him as 'deva-deva'. The fragmentary record of the Śaka-Satrap Śoḍaśa (son of Rājūvala), who caused a sacred shrine (mahā-sthāna) to be constructed at Mathurā, mentions that the shrine was only for the "worshipful Vāsudeva'. The inscription dated the first century B.C. found in Burhikhar village (in Bilāspur, Madhya Pradesh) records the gift of a four-armed image of "Bhagavān" (viz. Vāsudeva) by a lady Prajāvatī?: the image, two feet and a half foot tall, was known as 'caturbhujī-bhagavān', carrying conch and mace in the extra hands, the normal hands being joined in the

act of adoration (bhakti, añjali). Saṁkarṣaṇa was thus pushed to the background, and was made to occupy the second position in the vyūha-scheme.

SĀTTVATA-TANTRA

That Pāñcarātra as an āgama division was affiliated to the bhāgavata cult becomes evident from the description of Pāñcarātra as 'bhāgavata-śāstra', 'bhagavac-chāstra', "sāt-tvata- saṁhitā' and 'vāsudeva-mata'. *Vāmana-saṁhitā* explains that Pāñcarātra is called 'bhāgavata-śāstra' because it was the 'bhagavat' (viz. Vāsudava) that first propounded it.

आदौ मया भगवता शास्त्रमेतदुदीरितम्।
तस्माद् भागवतं शास्त्रं लोके महीयते।।

The same text interprets the expression 'bhagavat' to mean the possessor of 'bhaga' which signifies the concrete manifestation of six divine attributes: omniscience (jñāna), omnipotency (śakti), unhindered energy (bala), absolute sovereignty (aiśva-rya), indefatigable valour (vīrya) and inexplicable spendour (tejas). The term refers to Vāsudeva.

ज्ञानशक्तिबलैश्वर्यवीर्यतेजांसि षड्गुणाः।
षण्णां गुणानां विभवो भग इत्यभिधीयते।
भगोऽस्ति भगवान् इत्थमिदं शास्त्रविदो विदुः।।

According to *Puruṣottama-saṁhitā* (1,10-12), the Pāñcarātra system is known as 'sāttvata-tantra', 'bhagavac-cāstra', 'ekāyana-veda' and 'mūla-veda'.

..........वेदमेकायनाभिदम्।
पांचरात्रं मूलवेदं सात्वतं तन्त्रमित्यपि।

भगवच्छस्त्रमिति तन्नामं परिपठ्यते॥

The doctrine of the Pāñcarātra school claims that it was propounded by Vāsudeva himself for the benefit of mankind; hence it is 'vāsudeva-mata' (viz. the view of Vāsudeva). We read in *Īsvara-saṁhitā* (1,54-55):

वासुदेवेन यत् प्रोक्तं शास्त्रं भगवता स्वयम्।
अनुष्टुपछन्दोबन्धेन समासव्यासभेदतः।
तथैव ब्रह्मरुद्रेन्द्र प्रमुखैश्च प्रवर्तितम्॥

This verse describes the Pāñcarātra literature, which is in the verse form (in anuṣṭubh metre), and which is elaborate in some details and succinct in others; what is briefly told in some texts is elaborated in others, and what has already been dealt with in great detail in other texts is but condensed in some (samāsa-vyāsa). And what was first promulgated by Vāsudeva was later expounded by Brahmā, Rudra, Indra and other gods and sages. But the authenticity of the doctrine is derived from Vāsudeva himself being the original spokesman. Vāsudeva is the supreme godhead, according to the Sāttvatas, and hence this doctrine is known as Vāsudeva-mata (the view of Vāsudeva) and Sāttvata-vidhi (the injunctions of the great Sāttvata hero-god, Vāsudeva).

The identification of this Sāttvata-Vāsudeva with Viṣṇu of the Vedic corpus helped the bhāgavata cult gain a wide appeal.

यज्वभिर्यज्ञपुरुषः वासुदेवश्च सात्वतैः।
वेदान्तवेदिभिर्विष्णुः प्रोच्यते.........॥

And *Pārameśvara-saṁhitā* (1,73-74) traces the origin of the bhāgavata doctrine to the teachings of the divine

sages Nara and Nārāyaṇa in the hermitage of Badarī for the welfare of all mankind, which found the sāttvata-hero Vāsudeva as its only exponent; and from Vāsudeva it spread among the people.

नरनारायणाभ्यां तु जगतो हितकाम्यया।
तथानुष्ठीयते मूलधर्मो वदरिकाश्रमे।
एषः प्रकृतिधर्माख्यो वासुदेवैकगोचरः॥

The same text characterizes the Sāttvata-vidhi or Vāsudeva-mata as 'ekāyana-veda' (viz. the Veda which is the only path to salvation) (1,56). *Puruṣottama-saṁhitā* (1,12) also proclaims that this is the only way, and that there is no other.

श्रुणुध्वं मुनयः सर्वे वेदमेकायनाभिदम्।
मोक्षायनाय वै पन्थाः एतदन्यो न विद्यते।
तस्मादेकायनं चेति प्रवदन्ति मनीषिणः॥

Śrī-praśna-saṁhitā (2,38-39) explains that Pāñcarātra is the path that leads to the salvation of individuals; that this path takes the -form of worship of Godhead; and that this is the ageless path shown in the Vedic corpus. According to this text, the Pāñcarātra rests on the head of the Vedas (i.e. is superior to the Vedas).

वेदमेकायनं नाम वेदानां शिरसि स्थितम्।
तदर्थकं पांचरात्रं मोक्षदं तत्क्रियावहम्॥
यस्मिन्नेको मोक्षमार्गः वेदे प्रोक्तः सनातनः।
मदाराधनरूपेण तस्मादेकायनं भवेत्॥

This is the thrust of *Vāmana-saṁhitā* also, which text pointedly suggests that it is only in this Pañcarātra that salvation is the only goal aspired for, whereas the Vedic

corpus seeks to promote the other three values of life also (viz. tri-varga: dharma, artha and kāma); hence the superior merit of the "ekāyana", which teaches the worship of god who has descended on earth and among mankind, for the sake of realizing final emancipation:

आद्यमेकायनं वेदं मोक्षैकफलक्षणम्।
प्रकाशयध्वं सर्वेषां सद्धर्मांश्च विशेषतः॥
तत्र तत्रावतीर्णं मां स्वयंव्यक्तादिभेदतः।
संपूजयध्वं सर्वेषां मोक्षलाभाय भूतले॥

This position also brings out the difference between the ekāyana and the Veda. The Vedas are meant only for the persons who are eligible to their study and who are qualified to perform the rituals prescribed therein, while the ekāyana is meant for all alike (sarveṣām), for all are eligible to realize final emancipation. Indeed, it was claimed by the Pāñcarātra authorities that this ekāyana is the original veda (mūla-veda), the veda (the word of God) that existed before the divisions of Ṛg, Yajus and Sāman came about. Utpala's *Spanda-Kārika* cites this view:

ऋगादिभेदेन वेदशाखाविभजनात् प्राक्।
विद्यमाना एकायनाशाखैव मूलवेद इति॥

The Pāñcarātra texts proceed to describe the extant Vedas as only large branches of the huge ekāyana tree, for the ekāyana was propounded by Vāsudeva himself who is the source of the world: it is in fact the original Veda.

महतो वेदवृक्षस्य मूलभूतो महानयम्।
ऋगाद्याः स्कन्धभूतास्ते शाखाभूताश्च योगिनः॥

जगन्मूलस्य वेदस्य वासुदेवस्य मुखतः।
प्रतिपादकता सिद्धा मूलवेदाख्यता द्विजा॥

(cf. *Pārameśvara-saṁhitā,* 1,76-77 and *Puruṣottama-saṁ-hitā,* 1,14-15)

Nārāyaṇa or Vāsudeva was not a mere kṣattriya, as both Pāṇini and Patañjali were well aware; besides being a hero of the Sāttvatas (or of the Vṛṣṇi clan), he is celebrated as a wise man with marked spiritual attainments. Nārāyaṇa is the Vedic seer (ṛṣi), who was responsible for the famous 'Puruṣa-sūkta' of the Ṛg-vedic corpus (10,90). The *Śatapatha-brāhmaṇa* refers to Puruṣa- Nārāyaṇa as seer-god who performed the pāñcarātra-sattra and attained superiority over all beings and became all beings himself (13, 6,1).

पुरुषो ह वै नारायणोऽकामयत अतितिष्ठेयम्। सर्वाणि भूतान्यहमेवेदं सर्वमिति। स एतं पुरुषमेधं पांचरात्रं यज्ञक्रतुमपश्यत्तमाहरत्तेनायजत तेनेष्टम्। अत्यतिष्टसर्वाणि भूतानीदं सर्वमभवत्।

He is, according to *Ahirbudhnya-saṁhitā* (38,39), the one who bore the form of the sacrifice (yajña-rūpa-dhara) and the 'sattra' in person (sattra-puruṣa). The 'sattra' that he is said to have performed is a community-sacrifice extended to five days (including the night before the first day), involving no professional priests, but the yajamānas themselves acting for the priests.

Nārāyaṇa becoming all beings and lording over all beings has an interesting aspect. The word 'nara' from which the word 'nārāyaṇa' has been formed, means the individual man; 'nārā-yaṇa' as the dwelling place for all the individuals (narāṇām ayanam) signifies the collective

tribal existence. The individual's extension into the group, and assumption of universal form is the symbolism behind the "Viśva-rūpa appearance in the *Bhagavad-gītā,* chap. 11. The same idea occurs in the *Mahānārāyaṇopaniṣat.*

The importance attached to Puruṣa-sūkta (*Ṛg-veda,* 10,90) and to the 'Sahasra-śīrṣa' section of the *Mahānārāyaṇopaniṣat* by the adherents of the Pāñcarātra school is thus understandable. Nārāyaṇa is for them the father-figure. His identification with Vāsudeva-Kṛṣṇa is not far-fetched. We have Kṛṣṇa-āṅgirasa as a Vedic ṛṣi (*Ṛg-veda* 8,85-87, and 10,42-44). And Kṛṣṇa as the disciple of Ghora-āṅgirasa is mentioned in *Cāndogya-Upaniṣat* (3,16). *Bhagavad-gitā,* which is claimed to be the definitive text of the bhāgavata-cult, not only identifies Kṛṣṇa with Vāsudeva (11,50 and 18,74) and Vāsudeva as a member of the Vṛṣṇi clan (10,37), but, in keeping with the *Śatapatha-brāhmaṇa* account of Nārāyaṇa becoming all beings after having performed the pāñcarātra-sattra, described Vāsudeva as all ('vāsudevas sarvam iti', 7, 19).

The epic *Mahābhārata* (Śānti-parva, 45,1-10) also contains an account of how Yudhiṣṭhira saw Kṛṣṇa in a state of spiritual composure and meditative absorption. The senses were withdrawn, the mind was at rest, the body was still like a log of wood, a wall or a rock; he resembled a lamp that was steadily burning in a spot free from breeze. He was responding to the thoughts of the dying Bhīṣma who lay on the couch of arrows; his spirit had gone to the pious and wise hero of many battles. This is a practical application of Vāsudeva being all things ('vāsudevas sarvam iti').

NĀRĀYAṆĪYA

The 'Nārāyaṇīya' section of *Mahābhārata* (Śānti-parva, mok-ṣa-dharma-parva, chapters 334 to 348) may rightly be regarded as the springboard of the bhāgavata cult. There is a long discourse which underlines the need for hāving Vāsudeva as the supreme spirit and object of devotion and knowledge (339, 25).

स वासुदेवो विज्ञेयः परमात्मा सनातनः।

It also contains in bare outline the vyūha-theory, which forms the bedrock of bhāgavata (or pāñcarātra) outlook (339,32-41, 340,28-33; 343,14-18) and enumerates the ten incarnatory forms (prādurbhāvas) of Viṣṇu (339, 78-79):

मत्स्यः कूर्मो वराहश्च नरसिंहश्च वामनः।
रामो रामश्च रामश्च कृष्णः कल्की च ते दश॥

The three Rāmas mentioned here are Paraśu-rāma, Dāśarathi-rāma and Bala-rāma (who substitutes for the Buddha). And later in the same chapter Kṛṣṇa has been described as a Sāttvata (104).

The account of the origin of Pāñcarātra given in this section of the epic is briefly as follows: After visiting the sages Nara and Nārāyaṇa in the holy hermitage of 'Badarī' in the Himālayan heights, and at the behest of sage Nārāyaṇa, Nārada went to Śveta-dvīpa which was situated on the northern side of the mythical Milky Ocean (Kṣīrābdhi). The denizens of this unusual island were equally unusual. Although human beings ('narān śvetān', 'mānavān'), they were invisible to mortal eye. They were free from physical urges like hunger, thirst and sleep and

devoid of sense-organs. They were absolutely bereft of all sins and stains. They had bodies which were strong like diamond and minds that were perfectly tranquil and serene. They ṣone like moonlight and were ever in a blissful state.

They were in complete and uninterrupted communion with Godhead, (Nārāyaṇa), and their devotion was exclusive and absolute (ekānta). They are frequently described as 'ekāntin', 'ekānta-bhāvopagatā', 'ekānta-gata-buddhi', 'ekānteṣu samāhitā' and 'eka-bhāvam-anuvratā'; and also as 'bhakta', 'bhāgavata','pāñcarātri', 'pañca-kālajña' and 'nārayaṇa-para'. There can be little doubt they were the model pāñcarātra-devotees.

Nārada, however, was able to sight them because he himself was an 'ekāntin' (339, 13, 'na ca drakṣyati' kaścana, ṛte hyaikāntika-śreṣṭhāt, tvam caivānkantikottamah'). Nārada desired an exclusive vision of Godhead (tvām didṛkṣuh ekān-ta-darśanāya'). Nārāyaṇa manifested his form as encompassing the entire universe ('viśva-rūpa-dhṛk'). In Nārada's eulogy of Godhead with two hundred names (ch.337), we come across expressions like 'pañca- yajña' (65), 'pañca-kāla-kartṛ-pati' (66), 'pañca-rātrika' (67), 'sāṁkhya-yoga' (78), 'pañca-mahā-kalpa' (114), 'Vaikhānasa'(117), and 'Vāsudeva' (147). There is curiously no mention here of Lakṣmī as Nārāyaṇa's consort (although there is a name 'Lakṣmyāvāsa', 142, but this does not mean anything more than prosperity in the context), of his vyūhas or of his prādurbhāvas.

Nārada obtains from Nāraāyaṇa the pāñcarātra teachings on this occasion. In the words of Bhīṣma (339, 111-112):

इदं महोपनिषदं चतुर्वेदसमन्वितम्।
सांख्ययोगकृतान्तेन पंचरात्रानुशब्दितम्।।
नारायणमुखोद्गीतं नारदोऽश्रावयत्पुनः।
ब्रह्मणः सदने तात यथादृष्टं यथाश्रुतम्।।

Thus the pāñcarātra dbctrines were first propounded by Nārāyaṇa himself, to Nārada, and were later communicated by Nārada to the sages in the world of Brahmā, before they descended to mankind in a successive line ("pāramparya-gatam hyetat', 339,141).

There Is an interlude here about the monarch Uparicara (chap.336), who was also a great devotee of Nārāyaṇa (nārāyaṇa- bhakta). He lived according to 'Sāttvata-vidhi' ('sar-vah sāttvatam-āsthāya vidhim cakre samāhitah", 335,24); and in his residence gathered the eminent knowers of the 'pāñcarātra ('pāñcarātra-vido mukhyās tasya gehe mahātmanah', 25). There is also a mention here of how the pāñcarātra system was crystallized (28) by the seven sages (called collectively "citra- ṣikhaṇḍinah') for the welfare of all mankind ('lokān saṁcintya manasā, hitam anuttamam'):

Marīci, Atri, Āṅgirasa, Pulastya, Pulaha, Kratu and Vaśiṣṭha.

तैरेकमूर्तिर्भूत्वा यत्प्रोक्तं शास्त्रमनुत्तरम्।
वेदैश्चतुर्भिः संमितं कृतं मेरौ महागिरौ।।

The account in the epic closes with an eulogy of the ekāntins as the best among the devotees, for they worship no other god and have no other interest; their devotion to God is altogether selfless.

चतुर्विधा मम जना भक्ता एव हि मे श्रुतम्।

तेषामेकान्तिनः श्रेष्ठा ये चैवानन्यदेवताः।
अहमेव गतिस्तेषां निराशीः कर्मकारिणाम्॥

(341, 33-34)

God accepts the worship done by them and delights all of them; they reach the highest state (viz-emancipation, which is God himself). If only the world were filled by these ekāntins, who are nonviolent in their approach and who cherish the good of all beings, there would indeed be the dawn of Kṛta-yuga (even while the Kali-yuga is on). But few are the ekāntins:

अहो ह्येकान्तिनः सर्वान् प्रीणाति भगवान् हरिः।
विधिप्रयुक्तां पूजां च गृह्णाति भगवान् स्वयम्॥

(348, 1)

एकान्तिनस्तु पुरुषा गच्छन्ति परमं पदम्।

(348, 4)

एकान्तिनो हि पुरुषा दुर्लभा बहवो नृप।
यद्येकान्तिभिराकीर्णं जगत् स्यात् कुरुनन्दन॥
अहिंसकैरात्मविद्भिः सर्वभूतजिते रतैः।
भवेत् कृतयुगप्राप्तिराशीः कर्मविवर्जिता॥

(348, 62-63)

And the section known as Nārāyaṇīya ends with identifying the doctrine of the ekāntins as Pāñcarātra which comprehends the Sāṁkhya-Yoga, the Vedas and the āraṅyakas as interpenetrating branches:

एवमेकं सांख्ययोगं वेदारण्यकमेव च।
परस्परांगान्येतानि पांचरात्रं च कथ्यते।
एष एकान्तिनां धर्मो नारायणपरात्मकः॥

(348, 81-82)

SĀṀKHYA-YOGA

The intimate association of the outlook of Pāñcarātra-bhāgavata with the doctrinal position of Sāṁkhya-yoga is also emphasized in the epic. At the court of the monarch Janaka of Mithilā arrives the celebrated Sāṁkhyan teacher Pañca-śikha (Śanti-parva, chapter 218). The first exponent of the Sāṁkhya teachings was Kapila, an incarnation of Nārāyaṇa. His successor was Āsuri, and Pañca-śikha was Āsuri's disciple. He is described in the epic as an expert in the five-moded sacrifice ('pañca-srotasi yas sattram āste' which reminds us of the pāñcarātra-sattra of the *Śatapatha-brāhmaṇa*), and as proficient in Pāñcarātra: (218,11-12)

पंचस्त्रोतसि निष्णातः पंचरात्रविशारदः।
पंचज्ञः पंचकृत् पंचगुणः पंचशिखः स्मृतः॥

In the eulogy of Nārada addressed to Nārāyaṇa (ch.337), we have expressions like 'paṅca-yajña' (65), 'pañca-kāla-kartṛ-pati' (66), 'pāñcarātrika' (67) and 'Sāṁkhya-yoga' (78) as descriptive epithets. Nārāyaṇa himself is'Sāṁkhya-yoga as well as Pāñcarātrika. And we have explicit statements which bring out the great correspondence between the two schools:

सांख्ययोगेन तुल्यो हि धर्म एकान्तसेवितः।
नारायणात्मके मोक्षे ततो यान्ति परां गतिम्॥

(348,74)

विशन्ति विप्रप्रवराः सांख्या भागवतैः सह।
ततस्त्रैगुण्यहीनास्ते परमात्मानमंजसा॥

(348,17)

एवमेकं सांख्ययोगं वेदारण्यकमेव च।
परस्परांगान्येतानि पांचरात्रं तु कथ्यते
एष एकान्तिनां धर्मो नारायणपरात्मकः॥

(348, 81-82)

इदं महोपनिषदं चतुर्वेदसमन्वितम्।
सांख्ययोगकृतं तेन पंचरात्रानुशब्दितम्॥

(339, 112)

We will deal in a later chapter with the Sāṁkhya background of the vyūha-theory of the Pāñcarātras. We may mention here that the account of the 'ekāntin' denizens of Śveta-dvīpa who are invisible (avyakta) and to whom Vāsudeva (viz. Puruṣa) is immediately in sight (ch.338-339) also has Sāṁkhyan involvements. In fact, the sages Nara and Nārāyaṇa explain to Nārada that what he beheld in Śveta-dvīpa was in fact the dual nature of ultimate reality: nara (prakṛti,) and nāriyaṇa (viz.puruṣa in prakṛti) (343,46-46):

अपीदानीं स भगवान् परमात्मा सनातनः।
श्वेतद्वीपे त्वया दृष्ट आवयोः प्रकृतिः परा॥

Nara and Nārāyaṇa represent the manifest prakṛti and the manifest puruṣa in their transcendental state. Nārada, however, also saw the truth beyond this. He says (343, 47-49):

दृष्टो मे पुरुषः श्रीमान् विश्वरूपधरोऽव्ययः।
सर्वे लोका हि तत्रस्थाः तथा देवाः समहर्षिभिः।
अद्यापि चैनं पश्यामि युवां पश्यन् सनातनौ।
यैर्लक्षणैरुपेतः स हरिरव्यक्तरूपधृक्,
तैर्लक्षणैरुपेतौ हि व्यक्तरूपधरौ युवाम्॥

The denizens of the Śveta-dvīpa answer to the teaching of the Sāṁkhyan master Pañcaśikha about the ultimate reality of the unmanifest abiding in the Puruṣa ('puruṣāvastham avyak-tam paramārtham nyavedayet', 218. 12): and this is the symbolism of Nara (prakṛti) and Nārāyaṇa (puruṣa-in-prakṛti) as being the manifest aspect of the highest Godhead, which is in reality unmanifest, but provides the support and spirit for all creation. Nārada beheld this highest Puruṣa even when looking at Nara and Nārāyaṇa. We will have occasion to return to this thought later, while dealing with the philosophy of the Pāñcarātra texts, especially *Ahirbudhnya-saṁhitā.*

The original bhāgavata-pāñcarātra teaching has found its best expression in the Nārayaṇīya section of the epic as well as in the *Bhagavad-gītā* which is also regarded as a part of the epic (Bhīṣma-parva, chapters 25 to 42). The latter text claims that this teaching was first communicated by Kṛṣṇa (viz. Nārāyaṇa or Vāsudeva) to Vivasvān (the solar deity), who passed it on to Manu, who in turn gave it to Ikṣvāku. Thus the teaching was'handed down In a long line of succession (*Bhagavad-gītā,* 4,1-2, "evam paraṁparā-prāptam idam').

इमं विवस्वते योगं प्रोक्तवानहमव्ययम्।
विवस्वान् मनवे प्राह मनुरिक्ष्वाकवेऽब्रवीत्।
स महता कालेन नष्टः परन्तप॥

The Nārāyaṇīya section also describes this teaching as "pāraṁparya-gatam hy etat' (339, 141) but provides some additive details. According to this text, Vivasvān received the teaching from Āditya (the Sun-god viz. Nārāyaṇa) at the beginning of Tretā-yuga; Vivasvān handed it over to Manu, and Manu, for the sake of prosperity in the world,

gave it to his son Ikṣvāku; and when Ikṣvāku taught the doctrine, it spread in all the worlds. When the worlds are dissolved in the pralaya, the teaching returns to Nārāyaṇa (348, 50-53). The text also mentions that this has been told in Hari-gītā (viz. *Bhagavad-gītā*) in brief ('kathito hari-gītāsu samāsa-vidhl-kalpitam')

आदित्ये सवितुर्ज्येष्टे विवस्वान् जगृहे ततः।
त्रेतायुगादौ च ततो विवस्वान् मनवे ददौ॥
मनुश्च लोकभूत्यर्थं सुतायेक्ष्वाकवे ददौ।
इक्ष्वाकुणा च कथितो व्याप्य लोकानवस्थितः॥
गमिष्यति क्षयान्ते च पुनर्नारायणं नृप॥

And the text in another context dearly spells out that what was originally communicated by the Sun-god (viz-Nārāyaṇa) was the Sāttvata doctrine (viz-Bhāgavata-pāñcarātra) (335,19 'sāttvatam vidhim āsthaya prāk sūrya-mukha-nissṛtāt'). And this makes it beyond doubt that the "yoga" which is mentioned in *Bhagavad-gitā* as first communicated to Vivasvān is nothing other than the Bhāgavata-pāñcarātra doctrine, which was closely associated with Sāṁkhya-yoga both in the Nārāyaṇīya section and in *Bhagavad-gītā* That the *Bhagavad-gītā* was the original document of the bhāgavata-cult appears amply justified.

It is not without reason that devotion (bhakti) assumes an important role in the *Bhagavad-gītā.* The bhāgavata cult is distinguished by its insistence on bhakti which is absolute and exclusive (ekānta), towards a concrete Iconic manifestation of Bhagavān. The expression 'bhakti' occurs even in the Rg-vedic corpus, as for instance in 1,127,5:

भक्तमभक्तमवो व्यन्तो अजरा अग्नयो
व्यन्तो अजराः॥

The three-fold fires (āhavanīya, gārhapatya and dakṣiṇāgni) protect alike those mortals who share their food wtth them (viz. those who offer oblations) and those who do not do so. But when pleased with the oblations offered to them, they become imaging (viz. immortal), and make those who have offered them oblations also imaging'. Bhakti in the context of Vedic rituals signified a share, a portion that was assigned or allotted. And bhakta, in its extended sense, was not only the wealth that was thus distributed but the person for whom the share of wealth is assigned. In its original meaning, it meant boiled rice and the owner of that form of material wealth. The term 'bhagavat' meant the possessor of wealth.

The relation between bhakta and bhagavat is akin to the relation that obtains between 'nara' and 'nārāyaṇa'. The final refuge for the individual share-holder (nara, bhakta) is the owner of all the shares or wealth (nārāyaṇa, bhagavat). It is but a short step for the word bhakta to acquire the meaning of a devotee, and for bhakti to mean belongingness or devotion. One who understands the importance of Bhagavat (or Nārāyaṇa) and aligns his life entirely to the will of Bhagavat is a bhāgavata (viz. one who belongs to Bhagavat).

Bhāgavata is thus the cult which recognizes the all-importance of the Bhagavat (Nārāyaṇa or Vāsudeva); in the words of the *Bhagavad- gītā*. 'Vāsudevas sarvam iti'. It is such recognition that is known as 'Sāṁkhya' in the epic. And the cult also prescribes the procedure by means of which the bhakta communicates effectively with

Bhagavat; it is 'yoga'. It is this yoga that was taught by Kṛṣṇa to Vivasvān (4,1-2 'imam vivas-vate yogam'), and it is this that is being taught again to Arjuna.

Chapter II

THE PĀÑCARATRĀ LITERATURE

THE MEANING OF PĀÑCARATRĀ

The exact meaning of the word 'pāñcarātra' when used to identify an Āgama division is rather uncertain. The Pāñcarātra texts themselves give a variety of meanings, some of which are fanciful. The earliest employment of this expression was in the Śatapatha- brāhmaṇa '(12,3,4,1 and 13,6,1), and there it referred to a sacrifice (sattra) involving man (puruṣa), which stretched to five nights. This was of course the most obvious and the simplest of meanings that the word may have.

The epic *Mahābhārata* makes use of the word in the sense of a cult, a doctrine, a way of life, with no reference whatever to 'the ritual of five nights'. Pañcaśikha who visited the court of Janaka in Mithilā was an expert in Pāñcarātra (Śānti-parva, 218,12). Pāñcarātra was another word for the doctrine of the ekāntins (viz.bhāgavatas), who were devoted exclusively to the worship of Nārāyaṇa (op.cit.348,81-82, 'eṣa ekāntinām dharmo nārāyaṇa-parātmakāh'). It may be recalled that the pāñcarātra-sattra of the *Śatapatha-brāhmaṇa* also involved Narayaṇa: it was this sattra that made him supreme and pervasive.

The epic also brings out the assimilation of Sāṁkhya-

Yoga with the Vedic corpus as the distinguishing feature of Pāñcarātra or the doctrine of the ekāntins (bid., "evam ekam sāṁkhya-yogam vedāraṇyakam eva ca; parasparāṅgāny etāni pāñcarātram tu kathyate). But there is here no explanation offered for the choice of the word 'pāñcarātra' with its two necessary implications "five" and "nights". This may, however, suggest that the actual word-meaning of Pañca-rātra as "five nights" (as it was the case when it referred to the Pāñcarātra-Sattra in *Śatapatha-brāhmaṇa*) had already become obsolete, the word having come to be used in its extended sense of a ritualistic doctrine centering round Nārāyaṇa (viz. Vāsudeva).

The Smṛti texts reveal that Pāñcarātra was the procedure by which Vāsudeva was ritualistically worshipped, but make no attempt to justify the use of the expression. We read, for instance, in *Hārīta-smṛti*:

> यजनं वासुदेवस्य पांचरात्रविधानतः।
> एवं तापदिसंस्कारी महाभागवतः स्मृतः॥

Pāñcarātra was still a 'yajana', a sacrificial act, even as it was in *Śatapatha-brāhmaṇa;* but it was no longer a ritual limited to five nights or in the nature of a Vedic sacrifice. This was the ritual adopted by the bhāgavatas. And who is a bhāgavata? According to *Mahābhārata* (āśvamedhika-parva, 118,33), he was the devotee who understood the significance of the four-fold forms that Narāyaṇa assumes (viz. the vyūhas) and the importance of the twelve-lettered mantra of Vāsudeva (om namo bhagavate vāsudevāya), and who followed the scheme of dividing his days meticulously in five segments for total dedication to godhead (pañca-kāla).

द्वादशाक्षरतत्वज्ञः चतुर्व्यूहविभागवित्।
अच्छिद्रपंचकालज्ञः स तु भागवतः स्मृतः॥

Pādma-saṁhitā (2,87-88) calls the bhāgavata a 'pāñcarātrika' (viz. one who adopted the Pāñcarātra way of life).

सूरिः सुहृद् भागवतः सात्वतः पंचकालवित्।
एकान्तिकः तन्मयश्च पांचरात्रिक इत्यपि।
एवमादिभिराख्याभिऽराख्येयः कमलासन॥

Among the several words that, according to this text, could be used synonymously with pāñcarātrika (or bhāgavata), only one (viz.'pañca-kālavit', the knower of the significance of the five-fold division of time) involves the number 'five' and therefore bears any reasonable and* real relationship with the word 'pāñcarātra'. Vedānta-deśika's eloquent defence of Pāñcarātra (*Pāñcāratra-rakṣā*) was meant to highlight this aspect of the Pāñcarātra doctrine and practice:

पंचकालव्यवस्थित्यै वेंकटेशविपश्चिता।
श्रीपांचरात्रसिद्धान्तव्यवस्थेयं समर्थिता॥

It is an accepted view that one who is absolutely and exclusively devoted to Godhead should order his life so that each day is spent in the service of God. The day is divided into five phases (pañca-kāla):

(1) abhigamana, the first prahara (beginning with the brāhma-muhūrta about 4.30 a.m.) devoted to the preparatory sequences in the morning (like sauca, snāna, sandhyā, japa and dhyāna);

(2) upādāna, the second prahara (from about 9 in the morning till 12 noon) spent in collecting the articles

necessary for formal worship (like flowers, tulasī, fruits and so on) and making preparations for worship;

(3) ijyā, the third prahara (beginning with noontime), devoted to the formal iconic worship elaborately conducted, and partaking of food as naivedya with other devotees;

(4) svādhyāya, the fourth prahara (afternoon and evening), spent in the study of scriptures, contemplating on their import, teaching scriptures to others and such activities; and

(5) yoga, the last prahara (night), devoted to the repitition of the formal iconic worship but briefly conducted, yoga practice (eight-fold practice, aṣṭāṅga-yoga) and deep meditation on godhead (dhyāna) before finally resting for the day.

It may be noticed that the most important sequence here is called 'ijyā', which word originally meant a sacrifice, but later used in the sense of offering any worship. The first two sequences are but preparations for this, and the last two actually evolve out of this. All the five phases are intended to be one uninterrupted worship-ritual. It strongly reminds us of the spirit of the pāñcarātra-sattra ritual (of the *Śatapatha-brāhmaṇa*), with five nights of the Sattra being altered to five phases of the day.

Jayākhya-saṁhitā (1,14) tells us that Pāñcarātra is so called because it involves the five actions in these five phases of time ('pañca-karmānuṣṭhāna-pañca-kāla-nirdeśanena pāñca-rātra iti saṁjñah'). This is explained:

अभिगमनमुपादानमिज्यास्वाध्याययोग इति पंचानां भगवत्
कैंकर्यरूपानां कर्मणां प्रत्यहमनुष्ठानार्थं प्रतिनियताः पंच

कालाः शास्त्रेऽस्मिन् यतः सन्ति संविभक्ता तथेदं
नाम.........।

There are other meanings given for the word Pāñcarātra, but most of them appear like imaginative exercises, and do not refer to the unique outlook of the doctrine or practice. The word 'rātra' has sometimes been taken in the sense of 'system of thought', or discipline. *Pauṣkara-saṁhitā* (38,307-8) interprets the word as meaning a collection of five systems of thought: purana, veda, vedanta, samkhya and yoga, the collection calculated to produce great benefit:

पुराणं वेदवेदान्तं तथानन्ताख्य योगजम्।
पंच प्रकारं विज्ञेयं यत्र रात्र्यायतेऽब्जज।
फलोत्कर्षेनैव पंचरात्र इति स्मृतम्॥

The *Mahābhārata* view that the four vedas conjoined with Sāṁkhya-yoga are to be known as Pāñcarātra has already been mentioned.

इदं महोपनिषदं चतुर्वेदसमन्वितम्।
सांख्ययोगकृतान्तेन पंचरात्रानुशब्दितम्॥

Śāṇḍilya-saṁhitā (4,80) sees in Pāñcarātra a concatenation of five details: sāṁkhya, yoga, dispassion (vairāgya), austerity (tapas) and devotion to godhead (bhakti).

सांख्यं योगश्च वैराग्यं तपो भक्तिश्च केशवे।
पंचार्थदानतत्राणाद्विद्या सा पांचरात्रिकी॥

Here, along with the two disciplines, Sāṁkhya and Yoga, some ways of life have also been included in the expression 'rātra'.

Nārada-pāñcarātra says that the word 'rātra' signifies knowledge or understanding, and that Pāñcarātra speaks of five modes of relevant knowledge: viz. concerning reality (tattva), salvation (mukti), devotion (bhakti), spiritual exercises (yoga) and woridly life (viṣaya).

रात्रं च ज्ञानवचनं ज्ञानं पंचविधं स्मृतम्।
तेनेदं पंचरात्रं हि प्रवदन्ति मनीषिणः।।

Some texts curiously interpret the word "rātri" as suggesting 'overcoming' or 'eradicating'. According to *Padma-purāṇa,* Pāñcarātra is so called because it dismisses (rātrīyante, adṛśyāni bhavanti) five different systems of thought: Sāṁkhya, Yoga, Vaiśeṣika, Nyāya and Mīmāmsā, 'even as the sun destroys darkness'.

सांख्ययोगवैशेषिकन्यायमीमांसाख्यानि।
पंचेतराणि शास्त्राणि यत्र रात्रीयन्ते।।
(इति व्युत्पत्तिः पंचरात्रशब्दस्य)

While Pāñcarātra, far from dismissing, actually incorporates Sāṁkhya and Yoga as most of the authorities concede, there is nothing in Pāñcarātra which attacks the other three systems of thought mentioned in the above verse. The interpretation is obviously fanciful and untrue. *Śāṅḍilya-saṁhitā* while bringing out the special merit of Pāñcarātra, mentions that this teaching is for all human beings who aspire for salvation, unlike the Vedas which are meant only for the higher classes, and that therefore the teaching is explained by Sāṁkhya and yoga:

मन्त्रार्थे वैदिके मन्त्रे विप्राणमेव सा मता।
मोक्षे भागवते धर्मे ह्यन्यस्यापि महात्मनः।।
सांख्य योगादिभिः प्रोक्तं मोक्षशास्त्रमनुत्तमम्।

एवं भागवतं शास्त्रं नारदाद्यैर्महर्षिभिः॥

Some texts take another rather remarkable view, and interpret 'rātra' as "ignorance" and 'panca' as elimination thereof. We read in *Viṣṇu-saṁhitā*

रात्री वाज्ञानमित्युक्तं पंचेत्यज्ञाननाशकम्।
रात्रयो गोचराः पंच शब्दादिविषयात्मिकाः।
महाभूतात्मका वाऽत्र पंचरात्रमिदं ततः॥
अवाप्य तु परं तेजः यत्रैताः पंच रात्रयः।
नश्यन्ति पंचरात्रं तत्सर्वाज्ञानविनाशनम्॥

The five 'ignorances' (rātrayah), according to this text, are the five objects of sense-experience, (form, sound, smell, taste and touch), or 'false knowledge' obtained through the senses; the five 'rātris' may also refer to the fundamental elemental principles (mahābhūta: earth, water, fire, air and ākāśa) which constitute the world; Pancaratra will undo this ignorance or false knowledge.

Viśvamitra-samhita (2,3-7) has a curious explanation to offer. According to this text 'pāñca-ra' means human individuals who get to know (ra) about the world through their five senses (panca); and pancaratra signifies those who are eager to protect (tra) the five senses. Alternately, the five systems Sāṁkhya, Yoga and others are involved in Pāñcarātra; but the text also concedes that Pāñcarātra is so called because it clears away the other five disciplines.

पंचेन्द्रियाणि विषयाः पंचभूतानि तद् गुणाः।
पंचशब्दाभिधेयानि विद्वांसोऽप्याचचक्षिरे॥
रा इत्ययमपि प्रोक्तो धातोरादान वाचकः।
विषयेन्द्रियभूतानामादातारश्च पंचराः।

मनुष्याः पालनात्तेषां पंचरात्रमिति स्मृतम्॥
सांख्ययोगादयः पंच रात्रायन्तेऽस्य संनिधौ।
तस्माद्वा पंचरात्रार्थाः प्रोच्यते सूरिसत्तमैः॥
अथवा रात्रयो यद्वत् संनिधौ पंचताय वै।
नीयन्ते तद्वदन्यानि शास्त्राण्येतस्य संनिधौ।
इति वा पंचरात्रार्थो विद्वद्भिः कथ्यते द्विज॥

Parama-saṁhitā (1,39-41) has another explanation to offer. For an individual endowed with the body, the qualities of the five fundamental elements (mentioned above) are the 'rātris'; and the word rātri may signify the conjoint operation of these five details (yoga), or their withdrawal (viz. nivṛtti). Because five are the details which combine or separate, the system is called Pāñcarātra. It is obvious that this interpretation does not carry conviction; it did not to the author himself, for he proceeds to provide an alternate interpretation, however equally unconvincing. The 'rātris' for the individual are the five tan-mātras (the fundamental elements), ego (ahaṁkāra), consciousness (buddhi) and the unmanifest prakrti (avyakta).

महाभूतगुणाः पंच रात्रयो देहिनः स्मृताः।
तद्योगाद्विनिवृत्तेर्वा पांचरात्रमिति स्मृतम्॥
भूतमात्राणि गर्वश्च बुद्धिरव्यक्तमेव च।
रात्रयः पुरुषस्योक्ताः पांचरत्रं ततः स्मृतम्॥

While this reminds us of the 'puryaṣṭaka' of the Sāṁkhya thought, it is difficult to see how this bears any relevance to the ideology of Pāñcarātra. And the text does not provide an unequivocal meaning for the expression 'rātri'. However, it is possible to see some sense in this

interpretation. Normal life is the combination (yoga) of these five details (whether they are merely the attributes of the five mahā-bhūtas or the five aspects of individual constitution which is psychophysical). This may be taken to represent the pravṛtti-dharma. Pāñcarātra as a system of thought prescribes that worldly involvement must be eliminated (nivṛtti-dharma) in order to engage oneself in absolute and exclusive devotion to Godhead (ekānta-bhakti)

THE ORIGINAL TEACHING

Frequently, the texts take the expression to mean simply 'five nights', and explain that the system was so called because this was taught by Vāsudeva in five 'nights'. In the traditional context, 'rātra' (night) means the day and night together (ahorā-tra). *Vāmana-saṁhitā* and *Īśvara-saṁhitā* (21) mention that five sages received this teaching in the five 'nights' so that what was one veda (meant only to secure salvation) was now made to flow in five streams, at the behest of Vāsudeva himself:

आद्यमेकायनं वेदं मोक्षैकफललक्षणम्।
प्रकाशयध्वं सर्वेषां सद्धर्मांश्च विशेषत:॥
तत्र तत्रावतीर्णं मां स्वयंव्यक्तादिभेदत:।
संपूजयध्वं सर्वेषां मोक्षलाभाय भूतले॥
इत्यादिशत् ततस्ते वै विष्णोराज्ञानुवर्तिन:।
सुदर्शनाद्या हेतीशा: पंचब्रह्मर्षिरूपत:।
समुत्पन्ना: क्षितितले पौड्रंवर्ध्नस्थलादिषु॥

The five sages were really the human incarnations of the five weapons (pāñcāyudha) of Viṣṇu, and they appeared

in five sacred spots. The discus (Sudarśana) appeared as the sage Śaṇḍilya in Pauṇḍra-vardhana-kṣetra; the conch (Pāñcajanya) as the sage Kauśika in Mṛga-kṣetra; the mace (Kaumodakī) as Bhāradvāja in Śālagrāma; the sword (Nandaka) as Mauñjyāyana in Ananta-kṣetra; and the bow (Śārṅga) as Aupagāyana in Totādri. Another account identifies the sages differently; conch (Aupagāyana), mace (Mauñjyāyana), sword (Kauśika) and bow (Bhāradvāja). *Īśvara-saṁhitā* (21,519-533) explains that because the five sages who were the incarnations of the five weapons of Viṣṇu received the teaching in five successive nights (each sage in a day-night period), the doctrine came to be known as Pāñcarātra.

पंचायुधांशास्ते पंच शण्डिल्यश्वौपगायनः।
मौञ्ज्यायनः कौशिकश्च भरद्वाजश्च योगिनः॥
पंचापि पृथगेकैकं दिवारात्रं जगत्प्रभुः।
अध्यापयामास यतस्तदेतन्मुनिपुंगवाः।
शास्त्रं सर्वजनैर्लोके पंचरात्रमितीर्यते॥

(पंचायुधानामंशत्वेन परिगण्यमानेभ्यः पंचभ्यः शाण्डिल्यादिमुनिपुंगवेभ्यः पंचभिरहोरात्रैः परमेन पुंसानन्वस्स पंचरात्रमिति नाम्ना सर्वत्र शास्त्रदं प्रथितम्)।

Vīhagendra-saṁhitā (1,33-34) also takes Pāñcarātra to mean the teaching received by five devotees in five nights, but identifies the recipients of the teaching differently: Brahmā (first night), Śiva (second night), Ananta (third night), Viṣvaksena (fourth night) and Garuḍa (fifth night). And the text mentions that the teaching was given at the beginning of Kṛta-yuga (the first of the four yugas)

आदौ कृतयुगे प्राप्ते केशवेन प्रसादिताः।
अनन्तो गरुडश्चैव विष्वक्सेनः कपालभृत्।
ब्रह्मा इत्येव पंचैते श्रृण्वन्ति पृथगीरितम्॥

Viṣṇu-tattva-saṁhitā, however, substitutes Viṣvaksena and Garuḍa with Nārada and Bṛhaspati. *Mahā-Sanatkumāra-saṁhitā* has four chapters, which are named Brahma-rātra, Śiva-rātra, Indra-rātra and Ṛsi-rātra, suggesting Brahmā, Śiva, Indra and the sages as the recipients of the Pāñcarātra teaching. *Bhāradvāja-saṁhitā* (2,12-13) counts the five nights in Pāñcarātra after Brahmā, Śiva, Indra, Nāga and the sages:

प्रथमं ब्रह्मरात्रं तु द्वितीयं शिवरात्रकम्।
तृतीयमिन्द्ररात्रं तु चतुर्थं नागरात्रकम्॥
पंचममृषिरात्रं तु पंचरात्रमिति स्मृतम्।
एवं जातं ऋषिश्रेष्ठं पंचरात्रं पुरा युगे॥

Or it is general teaching of the doctrine for five cntinuous nights by Vāsudeva (as in *Iśvara-saṁhitā*, 21, 532-533)

पंचापि पृथगेकैकं दिवारात्रं जगत्प्रभुः।
अध्यापयामास यतस्तदेवन्मुनिपुंगवाः।
शास्त्रं सर्वजनैर्लोके पंचरात्रमितीर्यते॥

We also read in *Mārkaṇḍeya-saṁhitā*

सार्धकोटि प्रमाणेन कथितं तस्य विष्णुना।
रात्रिभिः पंचभिः सर्वं पंचरात्रमतः स्मृतम्॥

But the early accounts including the epic *Mahābhārata* uniformly accept Nārada as the first recipient of the Pāñcarātra teaching, and hold that Nārada taught the other sages.

भगवता नारायणेन भक्त्युपनताय नारदाय प्रथमतः
शास्त्रमिदं........।
नारायणमुखोद्गीतं नारदोऽश्रावयन्मुनीन्।
ब्राह्मणः सदने तात यथादृष्टं यथाश्रुतम्॥
एवमादि पुराणोक्तै सहस्त्रैः न्यायबृंहितैः।
वासुदेवप्रणीतत्वं पांचरात्रस्य निर्व्यथम्॥

Īśvara-saṁhitā (1,29-30) makes Nārada communicate the teaching that he got in Śveta-dvīpa, to seven sages who are therefore regarded as the masters and first exponents of the teaching: Sana, Sanatsujāta, Sanaka, Sanandana, Sanatkumāra, Kapila and Sanātana:

एवं मया पुराधीतः श्वेतद्वीपे मुनीश्वराः।
सनः सनत्सुजातश्च सनकश्च सनन्दनः॥
सनत्कुमारः कपिलः सप्तमश्च सनातनः।
एते एकान्तिधर्मस्य आचार्याश्च प्रवर्तकाः॥

Śāṇḍilya-saṁhitā also ascribes the human origin of Bhāgavata-Śāstra (viz. Pāñcarātra) to the great sages headed by Nārada:

सांख्ययोगादिभिः प्रोक्तं मोक्षशास्त्रमनुत्तमम्।
एवं भागवतं शास्त्रं नारदाद्यैर्महर्षिभिः॥

Īśvara-samhitā, however, mentions other sages who got the teaching directly from Nārāyaṇa: Marīci, Atri, Pulaha, Pulastya, Kratu, Vaśiṣṭha and Svāyaṁbhuva, and states that the Pāñcarātra literature has taken shape on the basis of what was communicated to others by these sages.

PĀÑCARĀTRA TEXTS

There is a method of classifying the Pāñcarātra texts into three groups (e.g. *Pārameśvara-saṁhitā,* chapter 30):

(1) divya (of divine origin), (2) muni-prokta (given by the sages), and (3) pauruṣa (of human origin).

The first group of texts (like *Sāttvata-saṁhitā, Pauṣkara-saṁhitā* and *Jayākhya-saṁhitā*) are claimed to have come directly from Vāsudeva himself and spread in the worlds (terrestrial as well as celestial) by the gods (like Brahmā, Rudra and Indra) who obtained them from Vāsudeva. They are in the anuṣṭup metre and they explain the teachings in brief as well as in great details:

वासुदेवेन यत् प्रोक्तं शास्त्रं भगवता स्वयम्।
अनुष्टुप्छन्दोबन्धेन समासव्यासभेदतः।।
तथैव ब्रह्मरुद्रेन्द्रप्रमुखैश्च प्रवर्तितम्।
लोकेष्वपि च दिव्येषु तद्दिव्यं विद्धि सत्तम।।
लोकेष्वपि च दिव्येषु तद्दिव्यं विद्धि सत्तम।।

(10, 336-337)

सात्वतं पौष्करं चैव जयाख्यं च तथैव च।
एवमादीनि शास्त्राणि दिव्यानीत्यवधारय।।

(ibid., 376)

The divya-texts are crystal-clear in their import, and altogether unambiguous while being full of meaning; they are rooted in the Vedas, and are meant to secure salvation. They are brief in nature, and involve the description of godhead in its four major forms (vyūha, vibhava, antaryāmi and arcā). They are authoritative in character:

आगमश्रुतिमूलत्वं स्वस्य यद्ध्युपपादकम्।
तत्पारमेश्वरं वाक्यमाज्ञासिद्धं हि मोक्षदम्।।

(ibid, 346-347)

यदर्थाद्वयमसंदिग्धं स्वच्छमल्पाक्षरं स्थिरम्।
चातुरात्म्यस्वरूपेण संस्थितस्य विभोः सदा।।

The temples where worship is conducted according to these texts are said to be 'divya-deśas' (most sacred among the Vaiṣṇava places of worship), and the Tamil, hymns by the celebrated Ālvārs which eulogize these temples answer to the name of 'divya- prabandha'.

(2) The second group of texts include not only those composed by the gods (like Brahmā and Rudra) but also those compiled by the great sages (hence muni-prokta or muni-bhāṣita), out of their own understanding, intuition and reason. Such texts occur in three sub-divisions; (a) sāttvika, (b) rājasa, and (c) tāmasa.

ब्रह्मरुद्र प्रमुखैर्देवैः ऋषिभिश्च तपोधनैः।
स्वयं प्रणीतं यच्छास्त्रं तद्विद्धि मुनिभाषितम्।।
एतत्तु त्रिविधं विद्धि सात्विकादिविभेदतः।।

(ibid, 338)

(a) The sāttvika texts are composed by the sages or gods who have procured the original teaching from Vāsudeva himself, but have relied on their own light for explaining the details thereof in order to set the human devotee on the right path. Such texts contain guidance and prescriptions, and are authoritative in their own right. They are consistent in their delineation of topics, and in perfect conformity with the divya-texts upon which they seek to expatiate. They also appeal to the tastes of the lay folk, while leading them on spiritual path.

विज्ञाय पुण्डरीक्षादर्थजालं यथास्थितम्।
तद्बोधकं प्रणीतं यच्छास्त्रं तत् सात्विकं मतम्।।

(ibid, 339)

सन्मार्गदर्शनं कृत्स्नं विधिवादं च विद्धि तत्।
तत् प्रामाण्यात्तु यत् किंचित् समभ्यूह्य यथार्थतः।।

पूर्वापराविरोधेन निर्वाह्यमविचारतः।
सर्वेषां रञ्जकं गूढं निश्चयीकरणाक्षमम्॥
पारमेश्वरवाक्योत्त्थमर्थजालं यथास्थितम्।
प्रत्यभिज्ञापकं यद्यत् सात्विकं मुनिभाषितम्॥
(ibid, 358-360)

To this sub-division belong texts like *Īśvara-saṁhitā, Pārameśvara-saṁhitā,* the saṁhitās ascribed to the seven great sages (Marīci, Atri, Aṅgirāh, Pulaha, Pulastya, Kratu and Vaśiṣ-ṭha), and *Jayottara-saṁhitā.*

(b) The rājasa class of texts is distinguished by the greater role of reason than that of intuition. The author's own intelligence helps him to understand the meaning of the teaching, given by Vāsudeva and other gods like Brahmā and Rudra, and great sages, and also to explain it to others. He relies on some part of the teaching and expatiates upon it; he also summarises the teaching for the edification of ordinary people. And while doing so, he arranges the matter in his own way, and chooses to describe the topics according to his own understanding.

तस्माज्ज्ञातेऽर्थजाते तु किंचित्समवलंब्य च।
स्वबुध्द्युन्मीलितस्यैव ह्यर्थजातस्य बोधकम्॥
यत् प्रणीतं द्विजश्रेष्ठ तथा विज्ञाय तत्वतः।
ग्रन्थविस्तारसंयुक्तं शास्त्रं सर्वेश्वरेश्वरात्।
तत् संक्षेपप्रसादेन यत्तथा तदृषिभिर्द्विज।
ब्रह्मादिभ्यः परिश्रुत्य तत्संक्षेपात्मना पुनः।
स्वविकल्पात् प्रणीतं यत्तत्सर्वं विद्धि राजसम्॥
(ibid, 340-343)

These texts are more intellectual in nature: they discuss the philosophical issues involved and also the details of

worship rituals like iconography, installation and consecration of images, the specific mantras to be employed in various sequences of worship, the five-fold activity in installation and consecration (sthāpanā, āsthāpanā, saṁsthāpanā, prasthāpanā and pratiṣ-ṭhā), worship accorded to the moveable images (karmārcā), daily worship (nitya-saṁpūjanā), iconographical and other details of minor icons in the Viṣṇu shrine (like Brahmā and Rudra), worship done on behalf of the common people ('pūjanam tu samuddiṣṭam prākṛtānām jaḍātmanām'), the eulogy of the benefits derived from worship, from the construction of temples and installation of images or from making grants and endowments to shrines ('praśaṁsakam yat siddhīnām'), rules of good conduct (saṁpravartaka), varieties of fire rituals (yāga, mahāyāga, sava, kratu, adhvara, haristoma and soma-yajña), and details of initiation and the officiants (samayī, dīk-ṣita, cakravarti, abhiṣikta, guru, ācārya and bhagavān).

Among the texts that answer to this description are *Sanat-kumāra-saṁhitā*, *Pādmodbhava-saṁhitā*, *Māyā'vaibhava-saṁhitā*, *Tejo-draviṇa-samhitā* and *Satya-saṁhitā* (according to *Jayākhya* and *Pārameśvara-saṁhitās*) (see Appendix for a complete list)

(c) The tāmasa texts are composed by the sages after studying the divya and sāttvika-muni-prokta texts, but altogether based on their own understanding and imagination; they may even be called their independent and original compositions, which however are not entirely authoritative:

केवलात् स्वविकल्पोक्तैः कृतं यत् तामसं तु तत्॥

Such texts do not give due consideration to the fact

that all deities other than Viṣnu which are worshipped in the Viṣnu-temple (like Brahmā, Rudra, other gods, Durgā and the seven mother-goddesses) are merely aspects of Viṣṇu (aṅga-bhāva); and therefore they prescribe independent worship for these deities (svātantryeṇa): mantras, contemplations, iconographic details and so on.

भगवन्तं समुद्दिश्य ह्यंगभावं विनैव तु।
ब्रह्मरुद्रमुखानां तु विबुधानां तथैव च॥
मातृणमपि दुर्गायाः स्वातन्त्र्यैण तु यत्र वै।
मन्त्रं ध्यानं प्रमाणं च लक्षणं स्थापनं तथा।
निर्दिष्टं तामसं नाम मुनिवाक्यं तु विद्धि तत्॥

(ibid, 367-369)

Among the texts included in this division are *Pañca-praśna-samhitā, Śuka-praśna-saṁhitā and Tattva-sāgara-saṁhitā.*

(3) The last group of Pāñcarātra texts are 'pauruṣa' or mānuṣa viz. the works composed entirely by human effort, viz. without the benefit of intuition or perfect understanding of the 'divine' texts. Unlike the other two groups, this group is characterized by numerous defects, like meaningless explanations, irrelevant discussions, excessive verbiage and inconsistencies:

अनर्थकमसंबद्धमल्पार्थ शब्दडंबरम्।
अनिर्वाहकमाद्योक्तेर्वाक्यं तत् पौरुषं स्मृतम्॥

(ibid 370)

It is needless to point out that these are the least authoritative, and occupy an inferior status. They must not be followed when other groups of texts are available. Indeed, when it is the tradition of a shrine to conduct

worship according to the 'divine' group of texts it is improper to follow the texts belonging to the group, 'given by the sages'. And when the texts of the sāttvika division of the latter group are in practice, the texts of the rājasa division must be avoided; where the texts of the rājasa division are in vogue, those of the tāmasa division are not to be followed.

दिव्यमार्गेन पूजाद्यं वर्तते यत्र नित्यशः।
तत्र दिव्यं परित्यज्य न कदाचिन्महामते।
मुनिवाक्योक्तामार्गेण कुर्यात् संपूजनादिकम्॥

(ibid, 324-5)

But if a 'pauruśa' text is in conformity with the 'divine' or with the 'sāttvika' or 'rājasa' texts, such of the details as are consonant and necessary may be followed, and treated like 'the texts given by the sages'.

पारमेश्वरवाक्यो त्थैर्यद्धिरोधि न तद् द्विज।
संग्राह्यं सात्विकादिषु मुनिवाक्येषु यत्नतः॥
यद्दिव्यापेक्षितं विप्र संग्राह्यमविरोधि तत्।
सात्विकादिक्रमात्तेषु समभ्यूह्य महामते॥
प्रसिद्धार्थानुपादाय संगतार्थं विलक्षणम्।
अस्ति चेत् पौरुषं वाक्यं ग्राह्यं तन्मुनिवाक्यवत्॥

(ibid 371-373)

But authorities are not unanimous about the texts to be included in these groups. All the texts, however, concede that 'the three jewels', Sāttvata, Pauṣakara and Jayākhya-samhitās are to be regarded as 'divine' and supremely authoritative. A minor text of the fourteenth century, *Siddhānta-ratnākara* of Śrī-Śaila-Veṅkaṭa-Sudhi adds some other saṁhitās also in this group: *Vāmana-*

saṁhitā, Aniruddha-saṁhitā. Pradyumna-saṁhita, Saṁkarṣaṇa-saṁhitā and *Varāha-saṁhitā*. But this is not widely accepted.

Vedānta-deśika's *Pāñcarātra-rakṣā* classifies the first two groups of texts as follows:

(1) 'divya': Sāttvata, Pauṣkara and Jayākhya-saṁhitās

(2) 'Muni-prokta'

(a) 'Sāttvika':

Īśvara, Bharadvāja, Pārameśvara, Vaihāyasa, Jayottara, Sumantu and Citra-śikhaṇḍi samhitās

(b) -rājasa'

Sanatkumāra, Māyā-vaibhava, Pādmodbhava, Śātātapa, Satya, and Tejo-draviṇa saṁhitās

(c) 'tāmasa', Pañca-praśna, Śuka-praśna and Tattva-sāgara saṁhitās.

The Pāñcarātra text Bhāradvāja-saṁhitā, considers *Bhāradvāja*, Vaśiṣṭha, Hārīta, Vaiyāsa, Pārāśara and Kāśyapa samhitās as belonging to the 'muni-prokta-sāttvika' group. *Nārāyaṇa-saṁhitā* has a larger list of texts in this group: Hārīta, Vihagendra, Pauṣkara, Pañca-praśna, Ananta, Parama-puruṣa, Puruṣottama, Bhāgavata, Jayākhyā, Śrī-praśna, Mahī-praśna, Sanandana, Viṣṇu-siddhānta, Śrī-kara, Satya, Viśva, Mahā-Sanatkumāra, Bṛhan-nāradīya, Tattva-sāgara and Viṣṇu-vaibhava saṁhitās, twenty in number. It may be noticed that this text regards 'the three jewels' (normally included in the 'divya' group) as Sāttvika texts.

According to *Bhāradvāja-saṁhitā,* Mānava, Yājñavalkya, Atreya, Tārkṣya, Viṣṇu and Kātyāyana-saṁhitās are the rājasa texts of the muni-prokta group. *Nārayaṇa-samhitā* enumerates as many as thirty-six texts in this division, like Pādmodbhava, Māyā-vaibhava,

Mārkaṇḍeya, Viṣvaksena, Īśvara, Vaihāyasa, Bhārgava, Pādma, Saṁkarṣaṇa, Ahirbudhnya, Nāradiya, Bhāradvāja and Hārīta saṁhitās.

Gautama, Bārhaspatya, Sāmvarta, Śaṁkha, Yama and Auśanasa saṁhitās belong to the 'tāmasa' division of the 'muni-prokta' group, according to *Bhāradvāja-saṁhitā;* Kapila, Jaimini, Bṛhaspati, Paulastya, Dattātreya, Paiṅgala and Mārīca saṁhitās are also included in this division by some texts.

However, this classification of texts according to guṇas (sāttvika, rājasa and tāmasa) appears arbitrary and untenable. And many of the saṁhitās included in these divisions are now no longer available, so that it is difficult to ascertain the precise criterion on which the classification was based. A broad framework has thus been indicated: the 'divya' is what is directly taught by the Lord, and promulgated by the gods; the 'muni-bhāṣita' of the 'sāttvika' division confines its attention to what has thus been taught by the Lord and explained by the gods, while that of the 'rājasa' division is but a partial reception of the divine teaching but augmented by ones own spiritual attainments, and that of the 'tamasa' division is more heavily dependent upon ones own attainments, having the divine teaching only in the background; and the 'manuṣa' is what is composed by human authors, quite differently from the above two.

(१) दिव्यं नाम साक्षाद् भगवत्प्रणीतम्
ब्रह्मरुद्रादिभिः प्रवर्तितम्॥

(२) मुनिभाषितं तु सात्विकराजसतामसात्मना त्रिधा।
भगवतः श्रुतार्थस्य केवलप्रतिपादकं सात्विकम्।
एकदेशतो भगवतः श्रुतं स्वयोगमहिमासिद्धं

चावरेष्टं राजसम्। स्वयोग
महिमोपलब्धार्थरूपनिबद्धं तामसम्।।
(३) दिव्यमुनिभाषिताभ्यां व्यतिरिक्तं मनुजैः प्रणीतं
मानुषम्।।

THE EXTENT OF PĀÑCARĀTRA LITERATURE

Like the other Āgamas, Pāñcarātra also claims that the original extent of this agama is endless and beyond count ('akṣayyam asamkhyam tantram' 2,1); but when Brahma obtained it from Nārāyana, it was limited to one and a half crore of granthas, a grantha being a metrical group of thirty-two syllables ("sarddha-koti-pramanena jagraha bhagavan vidhih', ibid., also *Padma-saṁhitā,* jnāna-pada, 1). *Parisara-saṁhitā* regards this as the original bulk of Pāñcarātra literature:

सार्धकोटिप्रमाणं हि पांचरात्रमिदं स्मृतम्।

and also Mārkaṇḍeya-saṁhitā:

सार्धकोटिप्रमाणेन कथितं तस्य विष्णुना।
रात्रिभिः पंचभिः सर्वं पंचरात्रमतः स्मृतम्।।

Śrī-praśna-saṁhitā (2,41) is of the same view, but adds that the literature was in verse form and in the anuṣṭup metre ('sārdha- koṭi-pramāṇenānuṣṭubha candasā'). When, however, Nārada received the scriptures from Brahmā, the bulk was reduced to half a crore ('nārado pi ca jagrāha koṭyardham brahmaṇo munih', *Bhārgava-saṁhitā*): viz. 50,00,000 granthas. The texts mention that in course of time the extent of the original scriptures which, according to *Viśvāmitra-saṁhitā,* was hundred crores of granthas in

extent gets increasingly attenuated (hrāsa), so that what is left now is but a tiny fragment of what was there at first.

एतेषां ग्रंथसंख्या च शतकोटिप्रमाणतः।
युगक्रमवशाद् विप्र वृद्धिं ह्रासं च गच्छति॥

(*Viśvāmitra-saṁhitā,* 2,34)

This is a common contention of all āgamas. *Bhārgava-saṁ-hita* says that even when celestial beings and great sages received Pāñcarātra āgama from the Lord himself, they got it in bits and pieces: if Nārada obtained 50,00,000 granthas, Kapila's share was only 25,00,000 granthas; Visvaksena, the commander of Viṣṇu's forces got not more than 2,00,000; the share of the mother earth (Vasundharā) was 1,00,000; Śiva's share was 70,000; Lakṣmī, the consort of Viṣṇu, could get only 60,000; Garuḍa (Vainateya) the attendant of Viṣṇu, got 25,000; and Ananta, the most adored couch of Viṣṇu, obtained only 20,000 granthas ('viṁśat- sahasram jagrāha pūjā-tantram hareh phaṇī). The sages Parāśara and Śuka received 14,000 and 5,000 granthas respectively. The share of Vikhanas was comparatively larger: 40,000 granthas (catvāriṁśat-sahasreṇa Vikhanā munir-agrahīt'), and this speaks of the merit of the Vaikhānasa āgama.

Texts like *Pauṣkara-saṁhitā* (39,15-16) speak of the survival of the corpus which consisted of a crore granthas in the hearts of the adepts:

कालेन सह निर्यान्तमसंख्यं परमेश्वरात्।
तद्वै विदितवेद्यानां सिद्धानां संस्थितं हृदि।
यै स्वबोधप्रमाणेन कोटिसंख्यं प्रकाशितम्॥

And this corpus was believed to have been accommodated in one thousand and eight samhitās. A saṁhitā, according to the scriptural norms, is a work consisting of at least twelve thousand granthas ('dvi-ṣaṭ-sahasra-paryantam saṁhitākhyam sad-āgamam'): *Pauṣkara-saṁhitā,* which, classifies saṁhitās in the superior variety of texts (uttama), defines a samhitā as a work where between 3500 to 6250 granthas occur; the texts with 6250 to 12000 granthas are known as 'saṁhitā-bheda'. In due course, the mass of Pāñcarātra literature came down to the mortals of the present era in one hundred and eight samhitās. The lists of these samhitās provided in several texts like *Mārkaṇḍeya-saṁhitā, Viśvāmitra-saṁhitā and Bhāradvāja-saṁ-hitā* do not always agree, but several major texts appear in all the lists (see Appendix for lists of texts).

But the number 108 given for the collection of texts appears more mystical than actual; and many āgamas employ this number (aṣṭottara- śata) while claiming the extent of their surviving texts. The total number of Pāñcarātra-āgama texts, available in manuscripts or found in references and citations, far exceeds this limit. Otto Schräder, in his introduction to *Ahirbudhnya-Samhitā,* enumerates as many as 215 Pāñcarātra-Saṁhitās. (The Adyar Library, Madras, 1916, reprinted 1973, pp 6-12); V. Krişnamācārya, who has edited *Lakṣmī-tantra* for the Aḍyār Library and Research Centre (1975) gives a list of 225 samhitās (pp 10-13). *Viṣṇu-tantra* enumerates 141 saṁhitās, *Kāpiñjala-saṁhitā* 106 saṁhitās, and *Pādma-tantra* 116 saṁhitās. But what has survived, even in manuscript form, does not exceed a hundred; and a large number of the manuscripts is available only in parts and

fragments. We find *Hayaśīrṣa-saṁhitā* mentioning only 34 saṁhitās, and *Agni- purāṇa* a mere 25. This is in fact about all that has been printed till now.

There is no denying that among the Pāñcarātra texts, the three which are described as "jewels' (ratna-traya) and as 'divya' (of divine origin), Sāttvata, Pauṣkara and Jayākhya saṁhitās, have been most popular and influential. And this is also the order of the three books given in *Īśvara-saṁhitā* (1,64) and *Pārameśvara-saṁhitā* ("tantrāṇi sāttvatādīni', 1,64), suggesting the relative antiquity and authoritative character of each of the three texts. According to *Īśvara-saṁhitā* (1,64), the Sāttvata is followed in the temple of Nārāyaṇa at Mēlukoṭe (in Karnāṭaka), the Pauṣkara in the famous Raṅganātha temple at Śrīraṅgam (in Tamiḷ-Nāḍu), and the Jayākhya in the Varadarāja temple at Kāñcīpuram (also in Tamiḷ-Nāḍu).

एतत् तन्त्रत्रयोक्तेन विधिना यादवाचले।
श्रीरंगे हस्तिशैले च क्रमात् संपूज्यते हरिः॥

However, over the years, the allegiance to *Śāttvata-saṁhitā* has shifted to *Īśvara-saṁhitā* (which is regarded as an appendage to the Sāttvata, 'sāttvatopabṛṁhaṇa'); the votaries of *Pauṣkara-saṁhitā* have preferred to follow *Pārameśvara-saṁ-hitā* (which is "the essence of Pauṣkara'); and those who owed allegiance to *Jayākhya-saṁhitā* have changed over to *Pādma-saṁhitā* (which belongs to the Jayākhya complex, 'jayākhyena pādmena tantreṇa sahitena vai').

There are also other samhitās which are expressly affiliated to one or the other of these three. For instance, *Lakṣmī-tantra* and *Ahirbudhnya-saṁhitā* are said to belong to the Sāttvata-group of āgama texts. There is also a view

that both *Pauṣkara* and *Jayākhya* are ultimately aligned with the *Sāttvata-saṁhitā*, which appears to be the oldest and also the most authoritative. Vedānta-deśika's *Saccāritra-rakṣā* describes this text as "the essence of all the saṁhitās' ('sarva-saṁhitā-sāra-bhūte śrī-sāttvate', 1st adhikara, p.57, Śrimad-Vedānta-deśika-grantha-mālā, Kāñcīpuram, 1940, Vol.Ill of Vyākhyāna-Vibhāga).

It is said that in the Viṣṇu shrines in Tamiḷ-nādu *Pādma* and *Pārameśvara-saṁhitās* are most frequently followed, *Pādma, Īśvara* and *Kapiñjala -saṁhitās* in Āndhra-Pradesh, *Pādma* and *Īśvara saṁhitās* in Karnāṭaka, and *Viṣṇu-samhitā* in Kerala. But *Sāttvata- saṁhitā* is held in high esteem in all these states, and many details from *Īśvara-saṁhitā* (which represents *Sāttvata-saṁhitā*) have been incorporated in the temple-rituals in South India.

Sattvata-samhita, which has now been printed (Varanasī: Sampurnanand Sanskrit Visva-Vidyalaya, 1982), consists of 3,500 verses in twenty-five chapters, dealing with all aspects of Pāñcaratra doctrine and practice. The book recounts the teaching of Vasudeva, which was given at the behest of Saṁ-karṣana, as received by Narada (from Samkarṣana) and communicated to the sages on the Malaya mountain (at the instance of Parusu-rama). The text has the advantage of an excellent commentary (bhaṣya) by Aḷasiṅga- bhatta (around 1800 A.D.), who also wrote a gloss on *Īśvara-saṁhita* (which he called *Sattvatārtha-prakāśika* and which was completed in 1834 A.D.). This commentator was the son of Yogananda-narasimha-bhatta who was a temple-priest in Melukoṭe, and who was the author of Sāṭtvatāmṛta, (which probably was also a sort of commentary on *Sāttvata-saṁhitā*).

Īśvara-saṁhitā, which closely follows *Sāttvata-saṁhitā,* is also a work in twenty-five chapters, but consisting of more than 8,000 verses. Sixteen of the chapters deal with the details of worship, the other chapters being devoted to topics like iconography, initiation, contemplation, mantras, expiation and yogic practices.

The *Pauṣkara-saṁhitā* is of considerable antiquity, as it is cited both by Rāmānuja and Vedānta-deśika. It is a work of 5,900 verses in forty-three chapters. *Pārameśvara-saṁhitā* which follows this work is a work of 8,700 verses in twenty-six chapters. It has a commentary by Nṛsiṁha-yajvā. *Jayākhya-saṁhitā* was probably so called because the original Mahāb-hārata was called 'Jayā', and this work was devoted to the glorification of the bhāgavata (viz-Pāñcarātra) cult. In any case, it is a work of 4,500 verses in thirty-three chapters, and is encyclopaedic in character. The *Pādma-saṁhitā* which follows *Jayākhya* is the work which is widely used and best known. It has 9,000 verses and eighty-two chapters. Peddaṇṇa has prepared a gloss on this work, entitled *Pāñcarātra-pradīpikā.*

SUBJECT-MATTER OF PĀÑCARĀTRA

We learn from this work that ekāyana-veda, which existed even prior to the four vedas, originated from Vāsudeva and dealt with devotion as the only approach available to reach the highest. This was indeed the original and pure veda, while the other vedas are modifications thereof (vikāra-veda). But the latter appeal to the people better, because of the woridly welfare that they envisage. Vāṣudeva thereupon withdrew the ekāyana-veda from the popular gaze, and taught it to a group of select 'ekāntins': Sana, Sanatsujāta, Sanaka, Sanandana, Sanat-kumāra, Sanātana and Kapila. Other sages like Marīci, Atri, Pulaha,

Pulastya, Kratu, Vaśiṣṭha and Svāyaṁbhuva also learnt it from Nārāyaṇa. The Pāñcarātra literature has been based upon the teachings that all of them thus received. Śāṇḍilya learnt 'ekāyana' from Saṁkarṣaṇa, the first official master of the Sāttvata creed, and taught it to other sages. It was Saṁkarṣaṇa that ordained that all the saṁhitās, especially the Sāttvata, Pauṣkara and Jayākhya samhitās, should be in perfect accord with the Sāttvata-vidhi.

A word must be said about a curious text known as *Nārada-pāñcarātra* (different from *Nāradīya-saṁhitā*), which was at one time imagined as the earliest of the Pāñcarātra texts, and which is the only Vaiṣṇava āgama work to be unearthed in the northern parts of the country. Published by the Asiatic Society of Bengal as early as 1865, this poetical work claims to be a dialogue between Śiva (who is represented here as a devotee of Kṛṣṇa) and the sage Nārada (who was a disciple of Śiva) on the Śataśṛṅga peak in Goloka; and this dialogue was recalled by Nārada in Puṣkara during Sūrya-parva. The work is undoubtedly a late composition, involving as it does the Rādhā cult alongside the doctrine of devotion to Kṛṣṇa (especially Bāla-Kṛṣṇa). This work has none of the doctrinal details of Pāñcarātra, nor does it concern itself with ritualistic worship. The thought structure found here would be altogether unfamiliar to any of the Pāñcarātra texts discovered till now.

The text calls itself Pāñcarātra because it deals with five kinds of knowledge (which is meant by the word 'rātra') (1,1,44):

रात्रं ज्ञानवचनं ज्ञानं पंचविधं स्मृतम्।
तेनेदं पंचरात्रं च प्रवदन्ति मनीषिणः॥

The five kinds of knowledge dealt with here are: (1) the highest knowledge that Śiva received from Kṛṣṇa which helps one to achieve immortality (jñanam parama-tattvam janma-mṛtyu-jarāpaham; mṛtyuñjayah śaṁbhus saṁprāpa kṛṣṇa-vaktratah');

(2) the pure knowledge that is conducive to salvation ('mukti-pradam śuddham');

(3) the meritorious knowledge that accomplishes devotion to Kṛṣṇa ('mangalam kṛṣṇa-bhakti-dam');

(4) the knowledge of the yoga that brings about all attainments ('yaugikam jñānam sarva-siddhi-pradam);

and (5) the mundane knowledge that helps ordinary people flourish in the world ("vaiṣayikam nṛṇām jñānam') (1,1,45-53).

The first two are described as 'sāttvika' in character, the third devoid of any guṇa (nairguṇyam), the fourth 'rājasa' and the fifth 'tāmasa'. This work calls itself the essence of the Veda, and the view of Kṛṣṇa himself ('veda-sāram idam kṛṣṇa-matam', 2,31).

Quite different is the treatment of the Pāñcarātra doctrine and practice in the texts we have been discussing till now. For instance, *Śrī-praśna-saṁhitā* (2,42-46) mentions the following as topics dealt with in a typical Pāñcarātra-saṁhitā:

अन्तरैतद्वेद शास्त्रज्ञानं मोक्षप्रदं न हि।
यस्मिन् ज्ञानेन सहितं योगं चापि विशेषतः॥
आलयानां च निर्माणं विम्बनिर्माणमेव च।
एतेषां लक्षणं चापि सविशेषमुदाहृतम्॥
प्रतिष्ठां चाग्निकार्यं च प्रायश्चित्तमशेषतः।
पूजकानां च दीक्षा च सिद्धान्ताः समुदीरिताः॥

मद्यागा विविधाः प्रोक्ता उत्सवा बहुभेदवत्।
मन्त्रोद्धारादिकार्याणि बहून्यस्मिन् स्थितानि हि॥

Wisdom that leads to emancipation is the focus of attention; but such wisdom is always accompanied by yoga, and therefore yoga also is dealt with. Four are the normal approaches to Godhead: wisdom (jñāna), ritualistic action (karma), devotion (bhakti) and surrender (prapatti). Wisdom involves withdrawal from normal life (nivṛtti), whereas ritualistic action enjoins involvement (pravṛtti). The pāñcarātra insists that the best approach to Godhead is by engaging oneself in ritualistic action. Nārada (in *Sāttvata-saṁhitā,* 1,7) is asked by Paraśu-rāma to teach the sages the path of ritualistic action, which is really the Sāttvata method:

तान् सात्वते क्रियामार्गं मद्वाक्यादभियोजय।

The path of Kriyā (Karma) takes the form of building temples, making of images, and worshipping them. Therefore, the Pāñcarātra texts deal with problems like the building of temples, consecrating them, fashioning of icons, their peculiar characteristics, installations of the icons, fire-rituals, expiations for the commissions and omissions, initiation of the priests, worship- sequences, varieties of festivals and the mantras that are employed during worship.

The path of ritualistic action (kriyā-mārga) will bloom into surrender (prapatti), when it is associated with wisdom and devotion. Thus the four-fold approach to Godhead is accompanied by following the Sāttvata-vidhi.

The ideal method of treating the subject-matter covered in any Āgama has been to divide the text into four

sections: the first dealing with the theoretical foundations, especially nature of the supreme spirit and the nature of the soul, (Jñāna-pāda or Vidyā-pāda), the second with the higher aspects of spiritual practice by means of which the individual soul will get into communion with the supreme spirit (Yoga-pāda), the third with the ritualistic practices connected with iconic worship and temple construction (Kriyā-pāda), and the fourth with problems like initiation into priesthood, daily behaviour, festival occasions in the temple and so on (Caryā-pāda). Many of the Śaivāgama texts do follow this scheme, but very few Pāñcarātra texts, and none at all of the Vaikhānasa texts, do so. However, the details covered normally under these four sections are considered, sometimes in detail, by the Pāñcarātra texts, although not arranged in such sections, nor in that order. The only notable exception is *Pādma-saṁhitā,* which is undoubtedly the most popular among the texts of this Āgama-division. It has four pādas as mentioned above, and comprises of 9,000 verses in eighty-two chapters.

That this division into four sections is ideal has, however, been conceded generally by the Pāñcarātra writers. The first division should, according to them explain the nature of Vāsude-va, the four vyūha-forms, their functions, creation of the worid, the individual soul, and the highest possible attainment (salvation, mokṣa). The second division should focus attention on the methods to be adopted by the individual to approach godhead (upāsanā-prakārāh). It follows the first division in as much as the knowledge of the nature of Godhead and of the nature of the individual soul leads to the pursuit of the device by means of which the two can come together; it is a 'special mental effort:

ईदृशः परमात्माऽयं प्रत्यगात्माऽयमीदृशः।
तत्संबन्धानुसन्धानमिति योगः प्रकीर्तितः॥

(Śaṇḍilya-smṛti 5,13)

आत्मप्रयत्नसापेक्षा विशिष्टा या मनोगतिः।
तस्या ब्रह्मणि संयोगो योग इत्यभिधीयते॥

(Viṣṇu-purāṇa, 6,7,31)

The 'Kriyā' in the third section refers to ritualistic actions, particularly in connection with construction of temples, and fashioning of icons ('ālāyārcā-vigrahādi-nirmāṇam') so that Godhead may more easily be approached by worship. Iconography, iconometry and architectural details are to be dealt with here.

The fourth section, known as 'Caryā-pāda', is to provide all the relevant details of worship-rituals ('ārādhanā-vidhayah') in the temple, daily and occasional worship-sequences, festivals, initiation of priests, the mantras, the maṇḍalas, and ideal priestly behaviour in general.

Some only of .the available texts contain information about the philosophical position of the Pāñcarātrins: Pādma-, Ahir-budhnya-, Jayākhya-, Pauṣkara- and Sāttvata-saṁhitās may be mentioned in this connection. Accounts of yoga in the Pāñcarātra texts pertain to the eight-fold yoga (aṣṭāṅga-yoga) of the Pātañjala type, and include details of meditation and japa. Parama- and *Vihagendra-saṁhitās* provide such accounts. The problems in the Kriya-yoga are to be found discussed in texts like Pādma-, *Kāpiñjala-, Mārkaṇḍeya-, Sāttvata-, Śrī-praśna- and Nāradīya-saṁhitās.* Most of the Pāñcarātra texts are devoted (and many exclusively so) to the actual worship

rituals, daily and occasional utsavas, dīkṣā-vidhi and such issues (caryā). *Īśvara-saṁhitā* devotes as many as seventeen of its twenty four chapters to this aspect of the Āgama. *Viṣ-ṇu-tattva-, Pārāśara-, Mahāsanatkumāra-, Aniruddha- and Hayaśīrṣa-saṁhitās* are among the texts which address themselves especially to this theme.

Chapter III

THE PĀÑCARĀTRA OUTLOOK

AUTHENTICITY OF PĀÑCARĀTRA

The very fact that the great Śrī-vaiṣṇava teacher of the ninth century A.D., Yāmuna-muni, (917-1041, A.D., predecessor of Rāmānuja) undertook to prepare a treatise defending the authoritative character of Pāñcarātra (*Āgama-prāmānya*) suggests that Pañcarātra was being treated as an outcast by the adherents of Vedic tradition. That this prejudice against the followers of Pāñcarātra was strong even centuries later is evidenced by the elaborate defence of that system by Vedān-ta-deśika (Veṅkaṭanātha, 1268-1369 A.D.) in his *Pāñcarātra-rakṣa.* Indeed, the differences between Vedic traditionalists and the āgama enthusiasts (of any division, Śaiva or Vaiṣṇava) have not entirely died down even now.

The strife between the two groups is a long-standing one, going back to a distant past. It was not merely academic, nor even simply doctrinal, but it has social and economic overtones. The Vedic insistence on collective and elaborate rituals and strict conformity with the injunctions of the Brāhmaṇa texts provoked a resistence from those who placed superior value on individual experience of the spirit and loving devotion for the Godhead. It was natural that the Āgama approach of

personal deities and iconic worship (which however are also to be seen in the Vedic hymns) had a more popular appeal, and became widespread. In this, there was often rivalry and sometimes rapproachment. When the two approaches, the Vedic and the Āgamic, developed belligerant stances, a work like Yāmuna-muni's *Āgama-prāmānya* was helpful.

The Vedic adherents of Smrti condemned the Āgama as unorthodox, and described the Āgama enthusiasts as sinners and outcasts. Several smrtis (like Āśvalāyana), some purāṇas (like Kūrma, Vāyu, Liṅga, Āditya, Agni and Bṛhannāradīya) and even some saṁhitās (like Viṣṇu, Sūta, Śātātapa, Hārīta and Bodhāyana) warned the 'decent' folk from having anything to do with the pāñcarātrins, who were outcasts ('sarva-dharma-bahiṣkṛtā') and had lost their rights for performing Vedic rituals. *Kūrma-Purāṇa* prohibited inviting them to households for partaking of the sraddha-meals. *Bṛhan-nāradīya-purāṇa* insisted that one must not even converse with the pañcarātrins. But there were other smrtis (like Vṛddha-manu, Hārīta, Vāśiṣṭha, Vyāsa and Parāśara), other purāṇas (like Viṣṇu, Nāradīya, Bhāgavata, Gāruḍa, Pādma, Brahmāṇḍa and Varāha), other saṁhitās (like Śāṇḍilya) and texts like *Viṣṇu-dharmottara* which espoused the cause of Pāñcarātra, and defended the pāñcarātrins against the accusations of the ritualists. The major support for Pāñcarātra came from the epic *Mahābhārata* and from *Bhagavad-gītā.*

There was also a counter-attack from the Pāñcarātra camp, and the Vedas were dismissed as 'perverted' texts (vikāra-veda) and as incapable of fulfilling the human values (puruṣār-thāprayojaka). The paṅcarātrins became as opposed to the Vedic approach as the Vaidikas were to the pāñcarātrins.

It was in a situation like this that Yāmuna-muni thought of driving some sense into both the groups and thus bring about a reconciliation. His *Āgama-prāmāṇya* is a valiant effort in this direction; but it had to be a delicate undertaking, as it touched the sensitivity of both the parties. Added to it, the ideology of temple worship involved a class of professional priests who were hired to worship for others in the temple (parārtha-yajana), and the idea of worshipping for the sake of monetary reward was no doubt abnoxious to all right thinking people. A social stigma had thus been attached to this group, which was branded as heretic (avaidika).

Steering clear of social prejudices, Yāmuna-muni attempted to establish the authoritative character of the Pāñcarātra system (Sāttvata-vidhi) on the basis of its having originated in Vāsudeva himself, even as the Veda was. Veda and Pāñcarātra are, according to him, complementary to each other. The purpose of the Veda is not merely to enjoin the performance of rituals (Smṛti), but to inform us about the nature of the Supreme Spirit, viz. Vāsudeva. The latter objective is fulfilled by the Pāñcarātra texts. Pāñcarātra thus is as authoritative as the Veda, as the Smṛti and as the Kalpa. The rituals that Pāñcarātra suggests are only meant to augment the prescriptions of the Smṛtis; and are not opposed to them.

A significant argument, however, was that while the Vedas (and the Smṛtis) were meant for a small section of the people, who were intellectually and culturally competent to understand and observe the rituals of the Śrauta and Smārta varieties, Pāñcarātra was given by the same Godhead who gave the Vedas, for the sake of large groups of people who were unable or impatient to follow

the elaborate and meticulous Smṛti injunctions. Further, Pāñcarātra emphasized devotion (bhakti) as an easier and more effective instrument than the Vedic wisdom and rituals. Thus we find in our classics instances of sages like Śāṇḍilya who came to prefer the Sāttvata mode to the Vedic methods which they had been following till this realization dawned on them.

Yāmuna-muni strove to accord equal validity to the Smrti (viz. Veda) and Pāñcarātra, in the eyes of the discerning people. But the strife took a new turn, when the Pāñcarātrins claimed that their own ekāyana-veda was the earlier word of God, and the four vedas with which people are acquainted having come out of it later and with some obscuracies and errors ('mahato veda- vṛkṣasya mūla-bhuto mahan ayam'). Vedānta-deśika's defence, however, accepted that Pāñcarātra was rooted in the Veda, as much as the Kalpa (a vedāṅga) is ('śruti-mūlam idam tantram pramāṇam kalpa-sūtra-vat'). And he pointed out that while *Jamadagni-smṛti* prescribes that worship must be preferably conducted with Vedic mantras, the text provides that hymns from Pāñcarātra texts may be used, when the Vedic mantras are not available.

वैदिकेन विधानेन पूजां कुर्याद्धरेस्ततः।
अलाभे वेदमान्त्राणां पांचरात्रोदितेन वा॥

Veda and Pāñcarātra were equal in validity, but somehow the Veda was more equal! Vedānta-desika quotes in another context a passage from a Pāñcarātra text (*Lakṣmī-tantra*) which says that the wise man must never transgress even in his thoughts the conduct prescribed in the Veda (*Nikṣapa-rak-ṣa*, p.21 'tad ukam Lakṣmī- tantrepi "manīṣī vaidikācāram manasā pi na laṅghayet"').

An attempt was thus made to bring within the Vedic fold the Pāñcarātra school, which in common with Kāpālika,' Kālāmukha, Śākta, Bhairava and Pāśupata, had a heretic flavour (cf. *Kūrma- purāṇa and Skanda-purāṇa* which describe all of them as 'garhitāh', condemnable). It was successful when the norms of good conduct were derived not entirely from the Smrti texts but from the epics and the purānas also; and when iconic worship in temples became an integral part of Indian culture. We read, for instance, in *Brahmāṅḍa-purāṇa,* that acceptable traditional lore comprises of the four Vedas, the two epics (Mahabhārata and Rāmāyaṇa), the pāñcarātra texts and the purānas.

ऋगाद्या भारतं चैव पांचरात्रमथाखिलम्।
मूलरामायणं चैव पुराणं चैतदात्मकम्।
ये चानुयायिनस्तेषां सर्वं ते च सदागमाः॥

The involvement of Pāñcarātra in the Vedic tradition also led to a broad-based philosophical outlook. *Ahirbudhnya-saṁhitā* (12,4- 54) speaks of five disciplines which are fundamental ('ētāni pañca-śāstrāṇi mūla-bhūtāni', 49) and which are all alike settled in Godhead as five different approaches ("niṣṭhā tvekaiva śāstrāṇām eteṣām pañca-vartmanām,'54): (1) Trayi or the three vedas, with their branches (śākhās), limbs (aṅgas), secondary limbs (upāṅga) and secondary vedas (upaveda); (2) the Sāṁkhya system which was crystallized by sage Kapila in Śaṣṭi-tantra; (3) the Yoga (or yogānuśāsana), which was originated from Hiraṇya-garbha and which involves the methods of restraint (nirodha) and methods of right action (karma); (4) the Pāśupata school of thought which was originated from Ahirbudhnya and which was

meant from releasing the individual souls from bondage (paśu-pāśa- pramocana); and (5) the Sāt-tvata (or Pāñcarātra) system which was originated from Sudar-śana and which exists in ten aspects.

There can be little doubt that Sāṁkhya and Yoga are very much the philosophical outlook of the Pāñcarātrins; and that the affiliation with the Vedic tradition was always sought after. But it is not so evident how the Pāśupata school is integrated with Pāñcarātra. Probably there was an attempt to include the sectarian devotees of Siva within the Pāñcarātra fold; for we do have a reference to the 'Śiva-bhāgavatas' in Patañjali's *Mahābhāṣya* (Keilhorn's edition, Vol II, pp 387-388 'śivasya bhāgavatā iti śiva-bhāgavatāh').

SIDDHĀNTA DIVISIONS

It is clear that the Pāñcarātrins did not constitute a homogenous group; there were divisions among them. And this has been recognized in *Pauṣkara-saṁhitā* (38,303-304) when the text says that although one in essential import the Pāñcarātra or 'siddhānta' occurs in several divisions right from the beginning.

एकैकं बहुभिर्भेदैरामूलादेव संस्थितम्।
नानाशायवशेनैव सिद्धाद्यैः प्रकटीकृतम्।।

Four main divisions of Pāñcarātra, however, are recognized in some texts (like Pādma-, Īśvara-, Pārameśvara-, and Pauṣ-kara- saṁhitās), and they are likened to the four divisions of the one Veda into Ṛg, Yajus, Sāman and Atharva (*Pādma-saṁ-hitā*, jñāna-pāda, 1,76).

ऋग्गादिसंज्ञाया वेदश्चतुर्धा भिद्यते यथा।
तद्वत् सिद्धान्तभेदेन पंचरात्रं चतुर्विधम्।

The divisions are called 'siddhāntas', because they are the final conclusions arrived at by the adepts at the end of innumerable births, and when they have no more necessity to be born again (*Pārameśvara-saṁhitā,* 19, 544, 'ye janma-koṭibhis siddhās teṣām anto 'tra janmanah'). And they are also called great Upaniśads or secret teachings (*Pādma-saṁhitā,* jñāna-pāda, "1,110, 'mahopaniṣadam nāma siddhānta-pada-śabditam'). The final teaching is that Vāsudeva alone is the supreme spirit and that salvation is to be got by worshipping him. But different divisions advocate different methods of worship; and they also differ in the benefits that they bestow.

Each of these divisions appears to have been regarded as a distinct 'siddhānta' by virtue of the fact that it has come down in families through generations (pāramparya-gata). There is an insistence that the siddhānta that a person is born into is the most proper one for him and that he must on no account change over to another siddhānta. The mix-up (sānkarya) in the matter of siddhāntas is frowned upon (*Pādma-saṁhitā.* 19):

सिद्धान्तानां चतुर्णां तु सांकर्यं व्यसनावहम्।
सिद्धान्तेषु चुर्ष्वेकं पूर्वैर्नृभिरनुष्ठितम्॥
त्यक्त्वा समाश्रयेदन्यं नरो भवति किल्बिषी।
तस्माज्जन्मप्रभृत्येकराद्धान्तनियतो भवेत्॥

The prohibition against mix-up also applies with regard to the rituals pertaining to consecration of ground (karṣaṇa), building of the temple (prāsāda-nirmāṇa), fashioning of the icons, installations, and worship. All the

rituals must be according to any one of the siddhāntas; otherwise it calls for purifications (saṁprokṣaṇa) and expiations (prāyaścitta). And the priest or master of ceremonies (ācārya) who has received initiation in one siddhānta must not carry out the rituals according to any other siddhānta. This is comparable to the Vedic sacrifice where the hotr will chant only Ṛg-Vedic mantras, the adhvaryu only the passages of Yajurveda, and the Udgātṛ only the chants from the Sāma-veda.

The four siddhāntas are named mantra-siddhānta, āgama-siddhānta, tantra-siddhānta and tantrāntara-siddhānta. This is the order followed in *Pādma-saṁhitā*, where we find an elaborate account of the siddhantas. *Pauṣkara-*, *Īśvara-* and *Pārameśvara-saṁhitās* make āgama-siddhānta precede mantra-siddhānta, and describe āgama-siddhānta as having appeared in the Kṛta-yuga, and mantra- siddhānta in the next (viz Tretā) yuga. According to these texts āgama-siddhānta is the best ('eṣa kārtayuga-dharmah sarva- dharmottamah smṛtah'). *Kālottara-saṁhitā* describes the four siddhāntas in terms of "divya" (of divine origin), 'svayaṁ-vyakta' (self-manifest), 'saiddha' (promulgated by the adepts) and 'ārṣa' (taught by the great seers) respectively. *Nārāyaṇa-saṁhitā* clubs the first two divisions and calls it 'nāgara' (viz. of the sāttvika type), and calls the third 'drāviḍa' (rājasa) and the fourth 'vesara' (tāmasa); it also equates the 'nāgara' type with Viṣṇu, the 'drāviḍa' with Brahmā and the 'vesara' with Śiva. *Hayagrīva-saṁhitā* (as cited in Vedān-ta-deśika's *Pāñcarātra-rakṣa*) distinguishes between the four siddhāntas in terms of the benefits they produce: āgama-sid-dhānta is meant to accomplish salvation alone (mokṣaika-phala); tantra-siddhānta is calculated to accomplish all the four

values of life (caturvarga-phala: wealth, virtue, pleasures and salvation), and tantrāntara-siddhānta will fulfil all that one desires (vānchitārtha-phala).

Pādma-saṁhitā (Jñāna-pāda, '80-82) distinguishes between the four siddhāntas mainly and simply on the basis of the deity worshipped. In the first siddhānta (mantra), only one iconic representation of the deity (eka-mūrti) is principally worshipped. However, what deity this should be is not specified. In the second (āgama), four forms of the deity (the vyūha-fomns;

Vāsudeva, Saṁkarṣaṇa, Pradyumna and Aniruddha) are worshiped. In the third, nine forms (in addition to the above four, Nārāyaṇa, Hayagrīva, Viṣṇu, Narasiṁha, and Varāha) are worshipped. In the fourth, the deity that is worshipped has three or four faces.

एकमूर्तिप्रधानं तु मन्त्रसिद्धान्तमुच्यते।
चतुर्मूर्तिप्रधानं तु यत्तदागमसंज्ञितम्॥
सिद्धान्तमुच्यते सद्भिर्द्वितीयं लोकविश्रुतम्।
नवमुर्तिप्रधानं च तन्त्रसिद्धान्तमुच्यते॥
चतुर्वक्त्रे त्रिवक्त्रे वा देवे यत्रार्चनाविधिः।
तत् तन्त्रान्तरमिष्टं स्यात् तन्त्रमेतच्चतुर्विधम्।

(1) *Pauṣkara-saṁhitā*, however, differs in its description of the first siddhānta. Instead of worship of only one deity, this text includes not only all the forms of Viṣṇu (like the vyūhas, mūrtyantaras, prādurbhāvas, prādurbhāvāntara-gaṇa) but consorts (like Lakṣmī and Puṣṭi, twelve of them), personified weapons (like conch and discus), attendants (like Garuḍa) and guardians of directions for worship (For the forms of Viṣṇu, see later)

According to *Īśvara-saṁhitā* (24,575-576), this division

is distinguished by the large employment of mystic utterances (mantra), magical designs (maṇḍala) and suggestive gestures (mudrā) during worship, and also of the ritual fire-pits (kuṇḍa) and actions connected with all these.

मन्त्रमण्डलामुद्राणां कुण्डादीनां च लक्षणम्।
कर्मणामेवमादीनां विधानं यत्र पुष्कलम्।
तन्त्रसिद्धान्तसंज्ञं......।

also in *Pauṣkara-samhitā*:

मन्त्रेण भगवद्रूपं केवलं वांगसंवृतम्।।

It is claimed that the sages (Aupagāyana and others) who were initiated by Brahmā into this siddhānta in the cakrābja-mandala, were afiliated to the Kāṇva and Mādhyandina branches of Veda; and that the sages were enjoined to follow the Vedic procedures meticulously (*Pādma-saṁhitā*, caryā-pāda, 21). It is interesting that *Śrī-kara-saṁhitā* knows this division as 'Veda- siddhānta' (the second as "divya", the third as 'tantra-' and the fourth as 'purāṇa-'siddhāntas).

When *Pādma-saṁhitā* specifies that in this division, only one form of Viṣṇu is worshipped ('eka-mūrti-pradhānam'), it does not preclude the worship of his consorts, retinue, personified weapons and ornaments but all of the latter must be regarded as secondary to, and depending upon, and as surrounding the one form that is chosen for principal worship (carya-pāda, 19, 113-115)

एकैवमूर्तिरराध्या प्राधान्येनेतराः पुनः।
देव्यः श्रियादयश्चापि संपूज्याः परिवारवत्।।
आयुधैः शंखचक्राद्यैः श्रीवत्साद्यैश्च भूषणैः।

मूर्तिमद्भिः परिवृता केवला वांबुजासन।
कथ्यते यत्र तत् प्रोक्तं मन्त्रसिद्धान्तमग्रिमम्॥

The ritualistic installation, consecrations and elaborate worship are confined to the one principal deity in the sanctum, which may or many not be accompanied by consorts, attendants and retinue. When so accompanied, they must all be located outside the sanctum, and brief worship is offered to them after the deity in the sanctum is duly worshipped. The deity in the sanctum may or may not carry weapons; and it may be decorated with ornaments like śrī-vatsa, kaustubha and vana-mālā or not. Separate worship is not accorded to the weapons or ornaments. It may be noted that the vyūha ideology is not explicitly involved in this divison, at any rate according to *Pādma-saṁhitā*.

(2) *Īśvara-saṁhitā*, which considers the āgama-division of Siddhānta as prior to the mantra-division, holds that the mantra-division was in fact evolved from the āgama-division at the beginning of the second great period of time, Tretā-yuga, for bestowing on the devotees woridly welfare as well as salvation (24, 566-567)

ततस्त्रेतायुगस्यादौ भेगमोक्षप्रसिद्धये।
तस्मादागमसिद्धान्तान्निःसृतं बहुभेदकम्।
मन्त्रसिद्धान्तसंज्ञं तत्.........॥

The āgama-siddhānta had become prevalent even in the first great period, viz. Kṛta-yuga. It was verily in the nature of divine revelation ('apauruṣeyam', and 'śruti-rūpam tu' op.cit, 21,562 and 565), and was known as 'brahmopaniṣat'. This is also considered the best of all the siddhāntas ('sarva-dharmottamah' op.cit.566), because the

four eternal forms of Viṣṇu (nitya-vyūha) are here worshipped. The vyūha-doctrine is basic to the Pāñcarātra ideology, and this idea gets translated into worship ritual in this division.

In the words of *Īśvara-saṁhitā* (21, 561):

आद्यं नित्योदितव्यूह स्थापनादिप्रकाशकम्।

The four vyūha-forms (Vāsudeva Saṁkarṣaṇa, Pradyumna and Aniruddha) are installed iconically in the sanctum, and equal worship is offered to all of them. The order given above is according to the creative process (see a later chapter for a detailed account of the Vyūhas), and the order would be reversed in the process of dissolution. The representative forms in the sanctum may be installed on separate pedestals in any order, but on the same level (suggesting their perfect equality).

वासुदेवादयो व्यूहाश्चत्वारः साधकैरपि।
क्रमागतैस्तुल्यकक्ष्याः पूज्यास्तत् प्रभवाप्यये॥

(*Padma-saṁhitā*, caryā-pāda, 19,116)

The texts prescribe that all the four forms must be visualized alike: either two-armed or four-armed, but carrying no weapons, fair-complexioned, wearing white garments, and devoid of consorts, attendants or retinue; they are, all four of them, fully equipped with the six divine attributes (ṣaḍguṇa-pūrṇatā): bala, vīrya, tejas, jñāna, aiśvarya, and śakti (see next chapter for explanations). In fact, these six guṇas are what determine and distinguish the vyūha-forms, and therefore figure prominently in this division of the siddhānta.

Worship is accorded to the vyūha-forms here with no woridly benefit in view; worship is done only with a sense

of duty (*Pauṣkara-saṁhitā,* 38, 293, 'kartavyatvena vai yatra cāturātm-yam upāsate'). And whatever action is done without a mundane motive will not be binding; it is as good as the action not being done. Giving up actions with desires prompting them is known as 'Karma-sanyāsa', and this is enjoined upon a worshipper in this division.

कर्मणमपि संन्यासः कथ्यते यत्र चाऽगमे।
तन्त्रमागमसिद्धान्तं तदुक्तं कमालासन॥

(*Pādma-saṁhitā,* ibid., 117)

However, emancipation from woridly fetters (mokṣa or salvation) which is the benefit resulting from worship done according to this division, is not strictly regarded as a motive (kāmya). The practitioners here are interested solely in emancipation ('āgamākhyam hi siddhāntam samokṣaika-phala-pradam', *Hayagrīva- saṁhitā*). But they do not on that account give up the daily and occasional duties (nitya and naimittika karma), nor do they disregard household responsibilities. They are not renunciants (sanyāsins), although they spend all their time in the thought of God. They follow meticulously the 'pañca-kāla' injunctions (abhigamana, upādāna, ijyā, svādhyāya and yoga, explained earlier). Because they offer their entire life as an oblation at the altar of Godhead known as Vāsudeva, they are described as 'sad-brahma-vāsudeva-yājins' (*Īśvara-saṁhitā,*21,562). This answers truly to the conception of 'ekāyana-veda'.

(3) The expression 'tantra' for a siddhānta-division has been employed in the sense of tāntrik (non-vedic) modes of worship, in contradistinction with the vaidika and the srauta modes, which distinguish the above two siddhāntas. We read in *Kālottara-saṁhitā* (cited by Vedānta-deśika in

his *Pāñcarātra-rakṣā*, p. 100) that there are four modes of worship: (i) following the Vedic procedures and using the Vedic mantras (vaidika); (ii) following non-vedic practices current among the people (tāntrika); (iii) following the brāhmaṇa texts which provide details of fire-rituals (srauta); and (iv) following a procedure which contains elements from the other three (miśra):

वैदिकैस्तान्त्रिकैर्वाऽपि श्रौतैर्वा द्विजसत्तम।
स्वयंव्यक्ते तु भवने मिश्रैर्वा देवमर्चयेत्॥

The word tantra is especially used here in the sense of being non-vedic ("avaidikatvāt tat tantram'); and in this division, the procedures prescribed by the siddhas (adepts, individual spiritual achievers) are followed (and hence the name of the division, 'saiddha', in *Śrī-kara-saṁhitā*). Even the sacramental rites for the followers of this division are conducted only in the tāntrik procedure, not using Vedic hymns. And the 'pañca-kāla' prescriptions do not apply in this division. And in accordance with the tāntrik ideology, this division has the merit of securing both woridly welfare and salvation ('bhogāpavargadam').

The deities worshipped here are nine in number, and according to *Pādma-samhitā* (Jñāna-pāda, 1, 83), they are the four vyūha-forms and five other forms, Nārāyaṇa, Hayagrīva, Viṣṇu, Nṛsiṁha and Varāha. The nine forms are invoked in nine lotuses (nava-padma), one in the centre and the remaining eight in the eight directions. The forms In the eight directions must be so installed as to be facing the central form (which usually faces eastern or Īsvarī direction).

But *Pauṣkara-saṁhitā* (38, 298) makes a remark that is rather curious: in this division, according to this text,

a deity other than the four vyūha-forms is worshipped ("vinā mūrti-catuṣkena yatrānyad upacaryate'). The remark contradicts the *Pādma-saṁhitā* contention that nine deities (including the four vyūha- forms) are worshipped here. *Īśvara-saṁhitā* (21, 577-578) explains that barring the vyūha-forms (viz. ignoring the vyūha- differentiation or characterization) any one form is chosen for worship in this division, but as surrounded by attendants and consorts and equipped with ornaments and weapons personified; or as solitary.

> **परव्यूहादिभेदेन विनैकेन मूर्तिना।**
> **सांगेन केवलेनाथ कान्ताव्यूहेन भूषणैः।**
> **तथास्त्रैर्विग्रहोपेतैरावृतं तन्त्रसंज्ञितम्।**

The worship of this deity-complex is conducted in the tantrik manner. And while the mantra-siddhānta, which also insists upon the worship of only one form of the deity, selects one of the four vyūha-forms, the tantra-siddhānta prefers the one form that is worshipped to be outside of the vyuūha-constellation.

(4) The tantrāntara division is closely allied to the tāntra-division of which it is a variant. But the one form of the deity worshipped here is a composite one, with two, three, four or more faces (like Kapila who is four-faced) ('vaktra-bhedaih ...dvi-tryādi-mukha-bhedā va mūrtir ekaiva pūjyate', *Pādma-saṁhitā*, caryā-pāda, 19,121), or with human and animal forms combined (like Narasiṁha, Hayagrīva or Varāha) ('saumya-siṁhādi bhūyiṣṭham, ibid).

The Pāñcarātra ideology of the four vyūhas and the six guṇas (which will be explained later) holds that the last of the vyūha-forms (viz-Aniruddha) is responsible for all the diverse worshipful forms (vyūhāntara, mūrtyantara,

prādurbhāva etc). Aniruddha is distinguished by the preponderance of two of the six guṇas (tejas and śakti). The emanations which directly proceed from these two guṇas are called principal forms (muk-hya-vṛtti, like among the ten famous incarnations, Kūrma, Varāha and Narasiṁha); while those that take shape by the involvement of the other gunas also (like Rama, Kṛṣna and Parasurāma) are known as "anu- vṛtti". The tantrāntara division concerns itself with the forms which are either mukhya-vṛtti or anu-vṛtti (Pauṣkara-samhitā, 38,300, 'mukhyānuvṛtti-bhedena yatra siṁ-hādayas tu vai'.)

Īśvara-saṁhitā (21,589) specifically mentions forms like Narasiṁha, (man-lion), Kapila (four-faced, caturvaktra, having faces of lion, horse, boar and man), Kroḍa (viz. Varāha, boar-headed), Haṁsa and Vāgīśvara (viz. Hayagrīva, horse-headed). Kapila and Haṁsa are classed among 'anu-vṛtti' forms, while the others are mukhya-vrttis.

They may be worshipped as isolate and bare deities (kevala) or as carrying weapons and surrounded by consorts, attendants and devotees, and as decorated with various ornaments (saṁvṛtā parivāriah svair vinā vā', *Pādma-saṁhitā*, op.cit.122)

चक्राद्यस्त्रवरैश्चाथ भूषणैर्मकुटादिभिः।
कान्तागणैश्च लक्ष्म्याद्यैः परिवारैः खगादिकैः।
पूजिता विधिना यत्र तत् तन्त्रान्तरमीरितम्॥

(*Īśvara-saṁhitā*, 21,580)

Here too, the worship of one deity only is advocated (mūrtir ekaiva pūjyate', *Pādma-saṁhitā*, caryā-pādā, 19,121); but the form of that deity would be an unusual and composite one. Such images became popular under

Tantrik influence. It may be mentioned that lion-faced dakinis and deities which are hog-headed and horse-headed as well as multi-faced and multi-armed gods are worshipped in the Buddhist tāntrik cults in the Himālayan regions. It is probable that the distinction between the 'tantra' and the "tantrāntara" siddhānta was due to the indigenous tāntrik influences on the former and the influence of distant tāntrik cults on the latter. The involvement of folk element in the latter is so considerable that it came to be called purāṇa-prokta.

The insistence that each of these divisions having come down from hoary antiquity must not be mixed up with other divisions has already been mentioned. This is partly because the divisions are so disparate in nature and intent that their mix-up would not be to the advantage of any division. It would almost be impossible for the follower of any siddhānta to take guidance from an other siddhānta without giving up the basic import of his own.

Chapter IV

PĀÑCARĀTRA IDEOLOGY

PRACTICAL APPROACH

It is generally supposed that Pāñcarātra system has no philosophy other than the Śrī-Vaiṣṇava philosophy of Viśiṣṭādvaita. This, however, is an incorrect notion. The two thought-streams have stemmed from independent and different sources, and their courses too have been independent and different. It is true that several masters of the Viśiṣṭādvaita school of thought, like Yāmuna-muni (*Āgama-prāmāṇya*), Rāmānuja, Vedānta-deśika (*Saccāritra-rakṣā* and *Pāñcarātra-rakṣā*), Piḷḷai-Lokācārya (*Tattva- traya*), Vara-vara-muni (his commentator) and others have attempted to integrate Viśiṣṭādvaita ideas with those of Pāñcarātra, chief attractions in Pāñcarātra being the concept of Nārāyaṇa (or Vāsudeva) as the personal God as well as the supreme spirit, the recognition of Lakṣmī as the energy (śakti) of Nārāyaṇa, and the importance attached to worship and devotion as means of salvation. Some of the later Pāñcarātra works like *Viṣvaksena-* and *Vihagendra-saṁhitās* and *Lakṣmī-tantra* are also found to follow the lead of Viśiṣṭādvaita. But the position of Pāñcarātra as may be gleaned by the early texts like *Sāttvata-saṁhitā, Jayāk-hya-saṁhitā* and *Ahirbudhnya-saṁhitā* is a distinct one.

Indeed, the Pāñcarātra system is not so much an independent philosophy as a thought - system justifying a compendium of practical prescriptions (hence the name sāttvata-vidhi), which relate to worship. Viśiṣṭādvaita, on the other hand, is an academic philosophical exercise, and is by no means confined to matters of worship: it has its own logic, epistemology and ontology. And it seeks to justify its position entirely on Vedic authority. Pāñcarātra, however, claims not only its prior existence as ekāyana-veda (or mūla-veda) to the four vedas (which were called vikāra-vedas) but greater validity to itself. Although Yāmuna-muni conferred on Pāñcarātra the distinction of being 'the fifth Veda' and Vedanta-desika referred to Pāñcarātra as 'ekāyana-śruti', the early Pāñcarātra texts themselves were indifferent to the Vedic claims, Śāṇḍilya is held out as an instance of those who were dissatisfied and disillusioned with the Vedic tradition, and found fulfilment in the Sāttvata-vidhi.

It must be noted that the Pāñcarātra ideology had its beginnings even in the epic Mahābhārata (Nārāyaṇīya section), and was prevalent long before Viśiṣṭādvaita was crystallized as a philosophical discipline. Even during the days of Śaṁkara (632-664 A.D.), Pāñcarātra was a well-defined system of thought, for he refers to 'pāncaratra-siddhānta' in his comments upon *Vedānta-sūtra*, 2,2,44, and discusses its chief tenets. Utpala-Vaiṣṇava (not to be confused with an other Kāṣmiri writer Utpala-deva, the author of *Pratyabhijñā-hṛdaya*, and disciple of Somānandra, the author of *Śiva-dṛṣṭi*), who was a contemporary of Abhinava-gupta (993-1015 A.D.), knew of Pāñcarātra-sruti, Pāñcarātropaniṣat and Pāñcarātra-sāstra (cf. *Spanda-*

pradipika); he also cites from Pāñcarātra works like Sāttvata-, Jayākhya-, Pārameśvara-, Pauṣkara, and Vaihāyasa-saṁhitās).

Yāmuna-muni, who was an early architect of Viśiṣṭādvaita school of thought, himself quotes in his *Āgama-prāmāṇya* several Pañcarātra works like *Īśvara-*, *Śāṇḍilya-*, *Parama-*, and *Sanatkumāra-saṁhitās.* Likewise Rāmānuja quotes from *Sāttvata-*, *Pauṣkara-* and *Parama-saṁhitās* and from *Lakṣmī-tantra.* It is obvious therefore that the Pañcarātra ideology was already well-defined before Viśiṣṭādvaita philosophy gained ground. And it had been by then regarded as of equal status with the orthodox Vedic tradition. Hence Utpala-vaiṣṇava's description of Pāñcarātra as 'śruti' (which was the scripture that enables us to understand the maker of that scripture, 'śāstreṇa śāstā avangantavyah', and it was like the stairs to climb on to the terrace, or like the raft that takes us across the river, ("sopānena prāsādam ārohet, plavena vā nadīm taret'), as 'upaniṣad' (in the sense of secret and original teaching which existed prior to the division of one Veda into three or four Vedas, "ekāyana śakhaiva mūla-veda iti'), and as 'śāstra' (brought into being by the Lord himself, 'bhagavatā svayam praṇītam').

We get frequent references in the 'Nārāyaṇīya' section of the epic *Mahābhārata* that Sāṁkhya-yoga was principally involved in Pāñcarātra (e.g. 343, 17; 348, 74 and 81-82), and the Pāñcarātra texts themselves align their thought-content to the Sāṁkhya-yoga complex. While the early texts are content with the Sāṁkhya framework, later texts seek to go beyond Sāṁkhya-yoga to the idea of prapatti obviously under the influence of the Viśiṣṭādvaita philosophy. *Lakṣmī-tantra* (17,47), for instance, begins

with Lakṣmī's inquiry about the device for ferrying across the beings immersed in distress:

अमी हि प्राणिनः सर्वे निमग्नाः केलशसागरे।
उत्तारं प्राणिनामस्मात् कथं चिन्तयसि प्रभो

and Nārāyaṇa tells Lakṣmī that ritualistic work (worship), Sāṁkhya and yoga constitute the device which leads to salvation.

कर्म सांख्यं तथा योग इति शास्त्रव्यपाश्रयाः॥

(17,49)

But Lakṣmī protests that these are difficult to practice as time advances, ('deva deva na śakyah kartum kālena gacchatā'), and wants to be told of a much simpler technique.

Nārāyaṇa thereupon tells her about the six-fold techniques of prapatti (ṣaḍaṅgopāya; or 'ṣaḍ-vidhā śaraṇāgatih', 60-61).

The same text elsewhere declares that those who are engaged in the right rituals (of worship) and those who are wise in Sāṁkhya and yoga do not come even to one millionth of worth of one who has taken resort to prapatti

सत्कर्मनिरताः शुद्धाः सांख्ययोगविदस्तथा।
नार्हन्ति शरणस्थस्य कलां कोटितमीमपि॥

(17,63)

But even this text contains ample references that the Sāṁkhya- yoga framework fits very neatly with the purpose of the Pāñcarātrins. It attempts, for instance, to define Sāṁkhya as that which incorporates in itself three distinct kinds of knowledge : (i) worldly and common

knowledge, (ii) discursive and inquiring knowledge and (iii) correct and settled knowledge:

> संख्यास्तिस्त्रो हि मन्तव्याः सांख्यशास्त्रनिदर्शिताः।
> प्रथमा लौकिकी संख्या द्वितीया चर्चनात्मिका॥
> समीचीना तु या धीः सां तृतीया परिपठ्यते।
> संख्यात्रयसमूहो यः सांख्यं तत् परिपठ्यते॥
>
> (15,24-25)

It is also said that the Sāṁkhya system recognizes these three kinds of knowledge. The first is the knowledge about the eight- fold material prakṛti, whereas the second is the knowledge of the puruśa as the higher and spiritual principle; the third is the wisdom that the two are in essence one only.

It is interesting that the Kāśmīri work of the eleventh century, Kṣemarāja's *Pratyabhijñā-hṛdaya* makes a mention of the Pāñcarātra ideology in terms of the transcendental prakṛti being Vasudeva, and of the evolutionary modifications of prakrti presupposing the 'unmanifest' state as well as the spark-like emanations which are individual souls.

> परा प्रकृतिर्भगवान् वासुदेवः ताद्विस्फुलिंगप्राया एव जीवाः
> इति पांचरात्रां परस्याः प्रकृतेः
> परिणामाभ्युपगमादव्यक्त एवाभिनिविष्टाः॥

In *Ahirbudhnya-saṁhitā*, the 'unmanifest' (avyakta) means 'ātmā', 'paramātmā' or Vasudeva. And we read in *Jayākhya-saṁhitā* about the transcendental prakṛti being of the nature of consciousness and being undifferentiated from Brahman (3,14)

चिद्रूपमात्मतत्त्वं यदाभिन्नं ब्रह्मणि स्थितम्।
तेनेतच्छुरितं भाति अचिच्चिन्मयवद् द्विज॥

The Sāṁkhya involvement in Pāñcarātra ideology can be seen in several details like the evolutionary processes based on prakṛti and consisting of the play of guṇas (brahma-sarga, śuddha-sṛṣṭi as guṇonmeṣa and miśra-sṛṣṭi etc) the primary and secondary emanations on the basis of guṇas (vyūha, vyūhāntara), glorious and purposeful manifestations (vibhava), differential conglomerations of guṇas, the concept of 'sudarśana' as the initial divine spurt of dynamic consciousness, the role of Lakṣmī as the energy inherent in and inseparable from the puruṣa, the rationale of nityodita and śāntodirta phases and the pradyumna stage marking the cleavage between puruṣa and prakṛti.

It may be recalled that *Ahirbudhnya-saṁhitā* (12,4-54) speaks of five disciplines which are of primary significance (śāstrāṇi mūla-bhūtāni): the Vedic triad, the Sāṁkhya, the Yoga, the Pāśupata and the Sāttvata. The role of the first discipline in Pāñcarātra is more formal than actual. The second provides the theoretical foundation, and the third the practical approach to the highest objective. The importance of the fourth however is not sufficiently recognized. The Pāñcarātra ideology has borrowed numerous concepts which are peculiar to the Śaiva āgama, like the 'pañca-kṛtyas' (viz. creation, preservation, dissolution, obscuration and grace, cf. *Ahirbudhnya-saṁhitā*, 14,15-16) and the 'mala-traya' (the three stains: āṇava, kiṁcit-kara and kiṁcij-jñatva, cf.ibid., 14,17-20)

The fifth discipline, known to the text as Sāttvata (12,3) or Pāñcarātra is mentioned at the end, probably as

the culmination of the series, for the Vedic triad (trayī) which figures at the beginning of the series is expressly stated as the "first form' ('trayī-mayam rūpam ādyam', 12,5). The order of enumeration suggests a progressive unfoldment of the Pāñcarātra system. The Sāṁkhya school which is the second incorporates the first, viz. Vedic triad, and develops into a more effective discipline. The third, viz. the Yoga, borrows its theoretical framework from the second viz.Sāṁkhya, and incorporates the Vedic import, the first; and it has practical orientation as its dominant note. The fourth (viz-Pāśupata, or Śaiva āgama), relies on all the three foregoing disciplines, and moves forward, prescribing worship-procedures for ones own welfare (ātmārtha) and for others (parārtha), especially in a temple. The final discipline, viz. the Sāttvata (or Pāñcarātra) incorporates all the four previous disciplines and makes a further advance towards evolving a comprehensive and effective system of theory and practice.

THE TEN BRANCHES

The comprehensive character of the last system is supposed to be indicated by the "ten branches" into which it ramifies ('bhedo dasa-vidhas tasya', 12,45). Each of these branches is called a 'saṁhitā', which expression does not in this context refer to a text (tantra) but to a connected account of a specific topic. The following are the ten topics that the text enumerates; but the mention is all too brief, as the text itself acknowledges ('saṁkṣepeṇa prakīrtitah', op.cit.) and it is difficult to ascertain precisely what the names signify. But acquaintance with the text in its entirety as well as with the *Sāttvata-saṁhitā* on which this text appears to be based, will suggest what the ten areas most probably are.

(1) The first theme of the Sāttvata system is the "Bhagavat-saṁhitā'. It is obviously the discussion about the nature of Godhead, which is known to the bhāgavata cult as the 'bhagavat' (possessor of 'bhaga', which denotes the manifested configuration of six abstract aspects of divinity: jñāna, śakti, bala, aiśvarya, vīrya and tejas, which will be explained later). (cf. *Vāmana-saṁhitā*, 33):

ज्ञानशक्तिबलैश्वर्यवीर्यतेजांसि षड्गुणाः।
षण्णां गुणानां विभवो भग इत्याभिधीयते।
भगोऽस्ति भगवानित्थं इति शास्त्रविदो विदुः॥

The topic is of foremost importance, as its relevance is with the very secret and purpose of life in general, and with the goal of a Sāttvata devotee in particular. It merits an elaborate consideration and will be dealt with in the next section. It suffices to note here that the bhagavat is considered here not only as an absolute, indescribable, and transcendental Brahman (of the Vedāntins) but also as a personal god, worthy of adoration and worship. The ideas of "nityoditya" and śāntodita' refer to these two contexts; and we also have interesting formulations concerning the forms assumed by the personal god (vyūhas, prā-durbhāvas, vibhavas, arcā-mūrtis etc).

(2) The second topic is styled 'Karma-saṁhitā'. The text later (15,7) points out that thirteen are the types of action (karma), according to the gunas, which are resorted to by the adherents of 'pañca-kāla' procedure:

त्रयोदशविधं कर्म गुणैः सांयमिकैर्युतम्।
कुर्वाणाः पंचकालस्थास्ते यान्ति पुरुषोत्तमम्।

The topic covers supposedly the entire conduct of the Sāt-tvata as a person and as a devotee. It is, however,

difficult to identify what the thirteen types of conduct mentioned here are.

Alternately, the topic may be the processes of creation (sarga), which are responsible for "the world, in the sense of the work of the Godhead.

(3) The next topic is 'Vidya-mayī-saṁhitā'. Vidyā is sys-tematized and spiritual knowledge, and although it is frequently used as a synonym of 'jñana', there is a technical difference. We read, for instance, in *Viṣṇu-tattva-saṁhitā* (chap.32, 'kuṁbhārcanā-vidhi', in the MSS in my possession):

विद्यामयं तु तज्ज्ञानं विद्या चात्मसंस्थिता।

Vidyā is identified with the energy of the Godhead, which works within the individual, for producing knowledge. Among the vyūhas, the Saṁkarṣaṇa aspect of Godhead bestows the knowledge of the scriptures (śāstra-jñāna), the Pradyumna aspect the knowledge of the practice (anuṣṭhāna-mārga), and the Aniruddha aspect the benefits of such knowledge and practice (kriyā-phala). *Sāttvata-saṁhitā* (3,3) also speaks of jñāna and vidyā as different: 'jñāna-vidyā-catuṣkeṇa'. Hence the definition of 'jñāna' as 'vidyā-maya', and not as mere 'vidyā'.

The topic may probably refer to the three vyūhas which are collectively responsible for the Sāttvata discipline. We will consider this topic while discussing about the Bhagavat in the next chapter.

Otto Schrader, however, takes the word vidyā to mean the knowledge of prakrti or of the seven categories of knowledge (Introduction to the *Pāñcarātra*, Aḍyār, Madras, 1916, reprinted 1973, p. 128). He appears to take the cue from a statement in the text (15,12-13) which speaks of

the knowers of the seven categories (sapta-padārtha-jñāh) who are also endowed with the knowledge of prakrti (prakṛti-jñāna-saṁpannāh). The seven well-known categories of the Vaiśeṣika system (dravya, guṇa, karma, sāmānya, samavāya and abhāva, cf, *Bhāṣā-paricheda*, 2,14) have relevance in this context. Besides, *Ahirbudhnya-saṁhitā* (7,45- 46) speaks of the seven modifications which result from the will of God ('vidyā-vipariṇāminosyam saptadhā vīkṣayā hareh') as the 'great elements' ('mahābhūtāni tāny āhuh'). It may, therefore, be supposed that vidyā here refers to the knowledge of prakṛti, which is the source of the world (7,1, 'tat sāṁkhyair jagato mūlam prakṛtiś ceti kathyate'). But the 'prakṛti' here must be taken as the five 'mahābhūtas' (or tanmātras of earth, water, fire, air and ākāśa) together with prāṇa and buddhi. Alternately, it may refer to the four vyūhas which are productive, and three products, buddhi (sāttvika), prāṇa (rājasika) and kāla (tāmasika)(cf. *Lakṣmī-tantra*, 16,2-4).

It may also be noted that in *Ahirbudhnya-saṁhitā* (7.8) Vidyā is a synonym of the principle of mahat (of the Sāṁkhyans) which evolves from prakṛti and is of the nature of the triad: time, consciousness and life ('kālo buddhis tathā prāṇa it! tredhā sā gīyate',7,1). Further, it has four forms: adharma, ajñana, avairāgya and anaiśvarya. These four forms and the three aspects together make seven details of vidyā or mahat.

(4) 'Kāla-saṁhitā' refers to the principle of time. Otto Schrader appears to have erred in construing this topic as related to 'pañca-kāla-vidhi' (cf. op.cit., p.128). Kāla as the principle of time is an important topic, and has been dealt with in many Pāncarātra texts. This text itself looks

upon time as that which causes the disturbance in the gunas (6,51-52), which as the power of Viṣṇu 'Sudarśana' (to be explained later) makes prakṛti and puruṣa evolve together (7,6, 'kālah pacati tattve dve prakṛtim puruṣam ca'): it originates from Niyati (all-regulating subtle power of Viṣṇu) and is the origin of guṇas (4,48); prompted by the will of Viṣṇu, it is the one principle which brings about everything in the universe (6,50 'kālas sa kalayaty eko viṣṇu-saṁkalpa-coditah'), in an orderly fashion ('sopāna-kramatah', 6,52).

(5) The fifth topic is 'Kartavya-saṁhitā' referring to what ought to be done as a duty. This obviously is worship ('kar-tavyatvena hareh pūjā'), along with meditation (*Sāttvata-saṁhitā,* 17,148 'kartvyam sajapam dhyānam nityam ārādhakena tu'), and it must be carried out as a duty (ibid., 7,10 "kartavyam iti vai karma tvaiśvaryam yas samācaret'). This worship is described as daily and imperative (nitya), and must be distinguished from what follows (viz. the special and occasional worship rituals in a temple). All pāñcarātra texts contain elaborate accounts of how the daily worship is to be conducted, either as a detail of kriyā-pāda or of caryā-pāda in a standard āgama text.

(6) 'Vaiśeṣika-kriyā' is the topic relating to special ceremonials conducted in a temple like pratiṣṭhā, yāga, bālālaya, the various kālotsavas, pavitrotsava, adhyayanotsava, mṛgayā-yātrā, prāyaścitta, jīrṇoddhāra, saṁmārjana and saṁprokṣaṇa.

Schräder has again gone wrong in taking the term "Vaiśeṣika" to mean 'special duties connected with the several castes and stages of life' (op.cit.p.129). Most of the Pāñcarātra texts do not deal with what Schräder

describes as 'special duties': but all of them contain details of the ceremonials that are special and occasional. Schräder is wrong also when he attempts to read the meaning of five ceremonies or sacraments in the expression 'kartavya' (the previous topic).

(7) 'Saṁyama-saṁhitā' and (8) 'Cintā-saṁhitā' are the topics that pertain to the yogic practices that are prescribed in Pāñcarātra texts. That the yoga system has been accepted by the Pāñcarātrins as one of the five basic disciplines (12,3) has already been mentioned. The great prescriptions of yoga (mahad- yogānuśāsanam) are of two kinds: the yoga of restraints (nirodha-yoga) and the yoga of action (karma-yoga) (12,31-33). Saṁyama relates to the former division. *Bhagavad-gītā* (especially chapter 6) emphasizes the value of yoga: and Arjuna is told to become a yogi ("tasmād yogī bhavārjuna'). Several Pāñcarātra texts contain elaborate accounts of the eight-fold yoga practices, usually while dealing with 'pañca-kāla-vidhi'.

'Cintā-saṁhitā' relates to contemplation (dhyāna), visualizations (cintana), ritualistic placements (nyāsa), and projection of the object of devotion upon the devotee himself, as for instance, in *Viṣṇu-tattva-saṁhitā* (chap.32)

अहमेवास्मि जगतः परमात्मानमव्ययम्।
एवं ध्यायेद्विशेषेण तदावाहनमिहोच्यते॥

This is also called 'antar-yāga' ("internal or mental sacrifices'), as distinguished from the usual sacrificial rituals conducted externally and with materials gathered for the purpose (bahir-yajña). It may be recalled that *Bhagavad-gītā* also distinguishes 'jñāna-yajña' and 'tapo-yajña' (which are essentially mental) from "dravya-yajña" (actual physical events).

This topic is the burden of several important Pāñcarātra texts, like *Sāttvata-* (4,6,9,13,21 etc), *Jayākhya-* (Chap.33), Īś-vara- (Chap.21), *Parama-*(Chap.10), Śrī-praśna-(Chap. 17), *Ahir-budhnya-* (Chap.31-32), and *Nāradīya-*(Chap.30) saṁhitās.

Yoga is defined in *Parama-saṁhitā* (10,5-6) as whatever renders mind composed, steady, undistracted and unagitated:

यत्करोति समाधानं चित्तस्य विषये क्वचित्।
अनाकुलमसंक्षोभं स योग इति कीर्त्यते॥

This text distinguishes between 'jñāna-yoga' (where it is knowledge that steadies the mind) and 'karma-yoga (actions bringing steadiness to the mind); and both are said to lead to 'the well- known highest foothold of Viṣṇu ('sa tat-padam āpnoti yad- viṣṇoh prathitam padam', op.cit.10,9). The restraint of the senses and the mind (yama and niyama, the first two 'limbs' in Patañjali's aṣṭānga-yoga) constitute according to this text, Karma-yoga, while dispassion (vairāgya) and concentration of mind (samādhi which is also a limb in aṣṭāṅga-yoga) are involved in the other yoga (op.cit. 10-11). The other limbs of aṣṭāṅga-yoga are not mentioned here. *Ahirbudhnya-saṁhitā*, however, identifies the Sāttvata-yoga with the aṣṭāṅga-yoga (31,15 'aṣṭāṅga eṣa kathito'), and names all the eight limbs that we find in Patañjali's *Yoga-sūtra* (op.cit. 16-17). But the definition of yoga that we find in Patañjali is quite different from the definition in Pāñcarātra. The word yoga in Patañjali is derived from the root "yuj" in the sense of 'samadhau' (concentration), whereas the word in *Ahirbudhnya-saṁhitā* is derived from the root 'yujir' in the sense of 'yoge' (union, conjoining yoking).

The Samhitā defines yoga as the union of the individual soul with the supreme spirit (31,15):

संयोगो योग इत्युक्तो जीवत्मपरमात्मनोः॥

and describes it as the means of reaching the highest and immutable foothold of Viṣṇu which abides in all beings.

अक्षरं सर्वभूतस्थं तद्विष्णोः परमं पदम्।
तत्प्राप्तिसाधनं योगः कर्म च श्रुतिचोदितम्॥

(op.cit.10-11)

Yoga in Pāñcarātra texts generally follows this approach.

(9) The 'Mārga-samhitā' refers to the especial path chosen by the Sāttvatas for securing salvation. By implication,-this path is different from yoga, covered by the two earlier Samhitās (7 and 8). *Sāttvata-samhitā* (1,5 and 7) mentions devotion (bhakti) as the path of action (kriyā-mārga) for the Sāttvatas ('sāttvate-kriyā-mārge',1,7), and describes it as firm (acala), pure (śud-dha), destructive of the seed of rebirth in the transmigratory existence (janma-bīja-kṣyamkari), constant (nitya) and unwavering (avyabhịcāriṇī) (1,5). The commentator, Aḷasinga-bhaṭṭa, interprets kriyā-mārga as consisting of the actions in the pañ-ca-kāla-vidhi (abhigamana, upādana, ijyā, svādhyāyā and yoga), which is the only path for reaching Godhead ('bhaga-vat-prāptyekopāya-bhūta abhigamanādi-karmāṅgatvena yāvat'). There is, however, nothing in the text of the Samhitā to suggest or justify this meaning.

Ahirbudhnya-samhitā (52,7-38) explains at length the several significances of the expression 'namah', (namas), meaning reverential bowing or obeisance, involved in the mantras which proclaim surrender (śaraṇāgati), and

interprets the first letter 'na' as denoting the 'path', the second letter the individual soul representing prakrti, and the visarga at the end referring to the Godhead. Namana (or bowing) is thus held out as the chief path for the devotee to reach the Godhead.

पन्था नकार उद्दिष्टो मः प्रधानो निरूप्यते।
विसर्गः परमेशस्तु तत्रार्थोऽयं निरूप्यते॥
अनादिः परमेशो यः शक्तिमान् पुरुषोत्तमः।
तात्प्राप्तये पधानोऽयं पन्था नमननामवान्॥

(52,32-33).

Also spelt out in this connection are the involvements of the path of total and confident surrender of oneself and of all that belongs to oneself to Godhead (śaraṇāgati), which assume importance in Viśiṣṭādvaita (op.cit.17-25). Later Pāñcarātra saṁhitās (like *Lakṣmī-tantra*, chap. 17) also follow this lead and give the six aspects of surrender constituting the 'path':

षडंगं तमुपायं च श्रृणु में पद्मसंभवे।
आनुकूल्यस्य संकल्पः प्रातिकूल्यस्य वर्जनम्॥
रक्षिष्यतीति विश्वासो गोप्तृत्ववरणं तथा।
आत्मानिक्षेपकार्पण्ये षड्विधा शरणागतिः॥

(*Lakṣmī-tantra*, 17,59-61)

Ahirbudhnya-saṁhitā (52,14-24), which mentions these six "limbs' (aṅgas), but not however with the same names nor in the same order, takes them together to constitute the meaning of the word "namana" (bowing):

(i) The first one mentioned and described as the 'best' (śreṣ-ṭha), is the conviction that ones effort in the direction of Godhead will not reach fulfilment without the whole

being bending towards Him (14-15). It is the first step in seeking protection from God.

शाश्वती मम संसिद्धिरियं प्रह्वीभवामि यत्।
पुरुषं परमुद्दिश्य न में सिद्धिरतोत्यथा॥

This is later known as 'ātma-nikṣepa' (placing oneself directly and completely under God's care) or 'nyāsa', and *Lakṣmī-tantra* describes it (the fourth in the series given there) as 'effecting results quickly' (śīghra-phala-prada'). According to the latter text, it is giving up in favour of God independent deliberation or ownership in the matter of actions or the fruits thereof (17,74):

तेन संरक्ष्यमाणस्य फले स्वाम्यवियुक्तता।
केशवार्पणपर्यन्ता ह्यात्मनिक्षेप उच्यते॥

This- in fact is the real 'saṁnyāsa' or 'śaraṇāgati'; the other five are to be regarded as 'limbs':

निक्षेपापर पर्यायो न्यासः पंचांगसंयुतः॥
संन्यासस्त्याग इत्युक्तः शरणागतिरित्यापि॥

(75)

(ii) The second is named 'kārpaṇya' (as it is also familiar to the later Pāñcarātra texts and Viśiṣṭādvaita), which is absolute humility bordering on lowliness and honest awareness of ones own natural ignorance, impotence and impurity because also of the stains acquired through countless births (15-16)

अनादिवासानारोहादनैश्वर्यात् स्वभावजात्।
मलावकुण्ठितत्वाच्च दुक्क्रियाविहतिर्हि या।
तत् कार्पण्यं तदुद्बोधो द्वितीयं ह्यंगमीदृशम्॥

In *Lakṣmī-tantra* this is the last variety of surrender enumerated. It is meant, according to this text (op.cit.68), to get rid of the arrogance and pride that one may have on account of his parentage, learning, conduct or wealth ("tyāgo garvasya kārpaṇyam śruta-śīlādi-janmanah'). It is the sense of inability to know anything or do anything on his own, and the fear that whatever he may undertake to do on his own is bound to fail ('upāyā naiva siddhyanti') and that misfortunes may be numerous ("apāyā bahulās tathā'), without the aid of Godhead.

(iii) The third is what in later texts came to be known as 'mahā- viśvāsa' or irrepressible and great faith in Godhead. It involves the understanding that God is the supreme benefactor of all beings, and that His compassion is ever available readily (op.cit.17-18)

परत्वे साति देवोऽयं भूतानामनुकम्पनः।
अनुग्रहैकधीर्नित्यं एत्ततु तृतीयकम्॥

Lakṣmī-tantra explains that god's power is easily reached and his grace is constantly at hand, and this has been so at all times, for the fundamental relation between God and the soul is that of the ruler and the ruled. The firm convinction that He will not fail to protect us is 'viśvāsa'; this by itself is capable of eradicating all sins (op.cit., 70-72)

शक्तेः सूपसदत्वाच्च कृपायोगाच्च शाश्वतम्।
ईशेशितव्यसंबन्धादनिदंप्रथमादपि॥
रक्षिष्यत्यनुकूलान्नः इति या सुदृढा मतिः।
स विश्वासो भवेच्छक्त सर्वदुष्कृतनाशनः॥

(iv) The fourth is the choice deliberately made of God as the sole protector (goptṛ), because He indeed is

the most competent one to protect all beings (op.cit. 19-20)

एवं भूतोऽप्यशक्तः सन्न त्राणं भवितुं क्षमः।
इति बुद्ध्याऽस्य देवस्य गोप्तृशक्तिनिरूपणम्।
चतुर्थमंगमुद्दिष्टम्-॥

In *Lakṣmī-tantra*, the relevance of this 'limb' is explained with reference to the need on the part of the individual to select mindfully God as his own protector, despite the fact that He is naturally the protector of all beings. He is no doubt competent and compassionate, and master of all beings, but one must acknowledge his need to be protected. It signifies a prayerful attitude (op.cit., 72-73

करुणावानपि व्यक्तं शक्तः स्वाम्यपि देहिनाम्।
अप्रार्थितो न गोपयेदिति तत्प्रार्थनामतिः।
गोपयिता भवत्येवं गोप्तृत्ववरणं स्मृतम्॥

(v) The fifth is known as 'prātikūlya-vivarjana', or giving up whatever is antagonistic in effect to oneself or to god; it is in other words, not going against the will or dispensation of God (op.cit.,21-22):

स्वस्य स्वाम्यनिवृत्तिर्या प्रातिकूल्यविवर्जनम्।
तदंगं पंचमं प्रोक्तमाज्ञाव्याघातवर्जनम्॥

Lakṣmī-tantra (17-67), which takes this limb after what here is given as the sixth, explains that this limb suggests that true devotee must avoid causing hurt of any kind to any being, with the realization that all beings are like himself, because the energy of God in the form of Lakṣmī abides in all things that exist.

His responsibility is to think and act in such a way that all beings are helped (ānukūlya-saṁkalpa):

अन्तः स्थिताऽहं सर्वेषां भावानामिति निश्चयात्।
मयीव सर्वभूतेषु ह्यानुकूल्यं समाचरेत्।
तथैव प्रातिकूल्यं च भूतेषु परिवर्जयेत्॥

(vi) The last 'limb' in this Saṁhitā is 'ānukūlya-niścaya' or the resolve that one must do good to all beings, because all things and all beings are in actuality the body of God (op.cit. 23-24). It is the determination to' live in accordance with the will of God.

चराचराणि भूतानि सर्वाणि भगवद्वपुः।
अतस्तदानुकूल्यं मे कार्यमित्येव निश्चयः।
षष्ठमंगं समुद्दिष्टम्..............। ॥

(op.cit.66)

We read this in *Lakṣmī-tantra* (op.cit.66) as 'anukūlya' and it is explained as 'being favourably inclined towards all creatures' ('sarva-bhūtānukūlatā').

Ahirbudhnya-saṁhitā, like the later Pāñcarātra saṁhitās and the Visiśhṭādvaita manuals, lists not only these six effective means or expedients (upāya), but also the obstacles or hindrances that prevent these expedients from appearing or from being effective (apāya or virodha):

(i) The total inclination of oneself towards Godhead (ātma-nikṣepa) is frustrated by desire for mundane benefits (phalep-sā);

(ii) The enemy of 'kārpaṇya' or humility is the imagination that one is free, independent and competent to .do what he likes (sva- svātantryāvabodha);

(iii) The great faith in God (mahā-viśvāsa) is countered by the indifference that one develops because of the notion

that benefits are according to ones own actions and not based on God's will ('upekṣako yathā-karma phala-dāyī ti yā matih');

(iv) The choice of God as the sole protector (goptṛtva-varaṇa) is hindered by the feeling of utter apathy owing to disregard ("udāsīno guṇābhāvād ity upekṣhā-nimitta-jā');

(v) The fifth 'limb' viz.giving up what is detrimental to other beings (prātikūlya-vivarjana), is prevented from taking shape by indulging in actions which are prohibited in the scriptures ('aśastrīyopasevā');

(vi) The last detail, viz.acting in such a way that good is done for all beings ('ānukūlya'), is rendered ineffective by a contemptuous or negative attitude towards others (nirākṛtih).

The above six expedients (upāyas) are not actually action-oriented. They are more properly attitudes of the mind. Hence the text prefers to call them 'upāya-jñānam' instead of 'upāya' proper (37,34). The devotee by seeking the protection of God, absolves himself of all claim or responsibility for action on his own. The simile given in the text is a charming one: the path advocated in the Samhitā is like a boat, and all that the pilgrim is expected to do is to climb on to it and sit; the job of rowing the boat is not his, but that of the boatman (who in this case is God Himself)

अत्र नावीति दृष्टान्तादुपायज्ञानमेव तु।
नरेण कृत्यामन्यत्तु नाविकस्येव तद्धरेः

(10) 'Mokṣa-saṁhitā', which is the last topic discussed in the Sāttvata system is also of primal importance, because it provides the proper motivation for the devotee.

The concept of emancipation or liberation from the fetters of the transactional world (mukti or mokṣa) is common to all Indian systems of thought and to all religious disciplines. The Pāñcarātrin however, regards it as a positive state of attainment for an individual soul, and as attractive and blissful. It is the obtainment of the glorious and supreme foothold of Viṣṇu ('tad viṣnoh paramam padam'), which is identical with the high heavens (called Vaikuṇ-ṭha or parama-pada). and not different at all from the Vedāntic Brahman. As *Sāttvata-saṁhitā* (6,214) puts it-

भगवद्योगी ब्रह्म सम्पद्यते तदा।

He 'becomes' himself the supreme Brahman, known as Vāsudeva (ibid.,19,140):

जायते तत्परं ब्रह्म वासुदेवाख्यमव्ययम्।

He becomes merged with the mūla-prakṛti, which is none other than the power of Vāsudeva (19,180):

प्रकृत्या सह चाभ्येति विलयं ब्रह्मदीक्षया।

BONDAGE AND LIBERATION

Ahirbudhnya-saṁhitā (chap. 14) explains at great length the Sāttvata outlook on bondage and liberation. The individual soul by its nature is immortal, indivisible, blissful and of the nature of consciousness; it is largely divine in nature ('bhagavan-maya evāyam', op.cit.14,6) and its existence, nature and course are entirely and always dependent upon God ('bhagavad-bhāvitās-sadā'-, ibid.). Its form (ākāra), potency (aiśvarya) and knowledge (vijñāna) become attenuated and obscured owing to the

'nigraha' power of God (one of the five powers, others being creation, preservation and destruction of the phenomenal world, and compassionate succour offered to the individual souls, anugraha, see later). The soul thereupon becomes attenuated in size (aṇutva), impotent (akīñcit-karatva) and ignorant (akiñcij- jñatva) (ibid.,16-17). These three limitations are the three fetters which bind the soul to the transactional world ("mala- trayam idam proktam bandha-trayam idam budhaih', 20). It is God's māyā-śakti and kalā which serve to introduce limitations in soul's nature, and involve it in bondage.

But there is another power of God (anugraha-śakti), which prompts God to look with compassion upon the deserving soul and accept it (14,31-32):

अनुग्रहात्मना शक्त्या सुदर्शनमयात्मना।
स्वीकृतो हि यदा विष्णोः करुणावर्षरूपया।
समीक्षितस्तदा सोऽयम्............॥

The descent of this power ('śakti-pāta') uplifts the soul and frees it from the transmigrational fetters ('jīvam uttāryati saṁsṛteh', 14,33). When the descent of God's power upon the soul occurs, the soul longs for liberation, becomes dispassionate and sets about to discern the real from the unreal; reflecting upon the scriptures, serving a master, practising Sāṁkhya-yoga, engaged in doing good deeds, perfectly disciplined and becoming steady in the knowledge of Vedānta, he attains the foothold of Viṣṇu after great effort as a result of wisdom or jñāna (14,36-40)

तत्पातानन्तरं जन्तुर्युक्तो मोक्षसमीक्षया।
प्रवर्तमानवैराग्यो विवेकेऽभिनिवेशवान्॥

आगमाननुसंचित्य गुरूनप्युपसाद्य च।
लब्धसत्त्व प्रकारैस्तैः प्रबुद्धो बोधपालनः॥
सांख्ययोगसमावेशी सत्कर्मनिरतः स्वयम्।
उग्रव्रतधरो ज्ञानी वेदान्तज्ञाननिश्चलः॥
संहितैर्विगृहीतैश्च मार्गैरिभिः सुनिश्चयैः।
केलशेन महता स्थानं वैष्णवं प्रतिपद्यते॥

The Pāñcarātra theory holds that at the time of the great dissolution (pralaya) all the individual souls merge with Godhead, but do not become one with It. They retain their identity in potentiality, and when the new phase of creation begins, they all come out separately. But the souls which have been liberated by the methods detailed above, also merge with God, but never again come out from this source. They do not, however, become one with God; they remain distinct from each other and from God. Their liberation is spoken of as entry into Godhead ("viśet padam'); and godhead is actually a plane of divine presence and divine experience (bhagavat-sānnidhya, bhagavad-anubhava). Actually, it is an entrance into the power of God known as Saudarśana (an aspect of Lakṣmi) (cf.ibid. 51,69-78). But *Jayākhya-saṁhitā* holds that the consciousness (jñāna) aspect of the liberated soul will actually become one with the Brahman.

Merging of the soul with the absolute (Godhead, Vāsudeva) is the meaning of liberation. A verse quoted without, however, specifying the source (yathāhuh) by Vedānta-deśika in his *Sac-cāritra- rakṣā* (op.cit. p.52, 1st adhikāra) speaks of sālokya (residence in the same plane as Godhead), sāmīpya (abiding in close proximity to Godhead), sādṛśya (attaining the same form as Godhead)

and sāyuja (union with Godhead) forms of liberation; but the vese is definite about the last form being real liberation.

लोकेषु विष्णोर्विवसन्ति केचित्
समीपमिच्छन्ति च केचिदन्ये।
अन्ये तु रूपं सदृशं भजन्ते।
सायुज्मन्ये स तु मोक्ष उक्तः॥

According to *Ahirbudhnya-saṁhitā* (14,41), liberation is consequent upon correct knowledge and purification of the heart.

संप्राप्य ज्ञानभूयस्त्वं निर्मलीकृतचेतनः।
अनांविलमसंक्ेलशं वैष्णवं तद्विशेत् पदम्॥

Chapter V

THE DEITY AND ITS MODES

THE THREE PRINCIPAL MODES

The Pāñcarātra philosophy is distinguished by its conception of the Deity assuming, according to different texts, three, four or five 'modes of being' (called prakāras) or principal varieties of forms. The three modes, recognized in early texts (like *Sāttvata-saṁhitā* and *Ahirbudhnya-saṁhitā*), are the transcendental (para), the emanatory (vyūha) and the incar-natory (vibhava), to which are added (in other texts like *Śrī-praśna-saṁhitā*) the immanent (antaryāmi or hārda, the inner controller residing in the heart) as the fourth mode and the iconic (arcā) as the fifth.

मन्मूर्तयः पंचविधा वदन्त्युपनिषत्सु च।
परो व्यूहो हार्द इति विभवोऽर्चेति भेदतः॥

(*Śrī-praśna-saṁhitā*, 2,54)

मम प्रकाराः पंचेति प्राहुर्वेदान्तपारगाः।
परो व्यूहश्च विभवो नियन्ता सर्वदेहिनाम्।
अर्चावतारश्च तथा दयालुः पुरुषाकृतिः॥

(*Viṣvaksena-saṁhitā*)

The explanation offered in the former text is brief: the transcendental and the emanatory forms are in the high heavens, known directly only to the immutable masters (nitya-sūri) and emancipated souls (mukta)

("vaikuṇṭhesminpara-vyūho sadā paśyanti sūrayah'). The incarnations are forms on earth, seen by those who lived contemporaneously ('avatāreṣu tat-kāle paśyantopi janā bhuvi'); the Deity as the inner controller abides in the heart of all beings, but visualized only by sages in meditational spells ('yoga-tattvena munayas sadā mām dhyāna-gocaram, paśyanti hṛn-madhye').

The enunciation of the nature and functions of these modes of the Deity is said to be what the Pāñcarātra system is concerned with.

तत्परव्यूहविभवस्वभावादिनिरूपणम्।
पञ्चरात्राह्वयं तन्त्रं मोक्षा श्रीभारते-कफललक्षणम्।

That only the first three of these modes were recognized in the early phase of Pāñcarātra becomes evident not only by the references in *Sāttvata-saṁhitā* and *Ahirbudhnya-saṁhitā* but by the following statement of Parāśara-bhaṭṭa (in his great commentary on *Viṣṇu-sahasra-nāma-stotra)*

परव्यूहविभवात्मना त्रिविधं परं ब्रह्मेति
भागवतसिद्धान्तः।

The three modes are together said to constitute the supreme reality, viz. the brahman. The modes are assumed not only for bringing about the world and maintaining it but to help the devotees reach salvation. The supreme Deity is here called by such characteristic names as Vāsudeva (because he abides in all things illumining them all, 'sarvatra vasati it! vāsuh; vāsuś ca devas ca'), Bhagavān (the possessor of the six glorious attributes, to be explained later), Ātmā (the pervader, 'atati vyāpnoti iti'), Paramātmā (the supreme self), Nārāyaṇa (the ground of the primaeval waters 'āpo nārā iti proktā... ayanam tasya'; one who

abides in all the existential principles 'nārā jātāni tattvāni, tānyeva cāyanam tasya'; the vital factor beyond the twenty-four aspects of the prakṛti, and providing the foundation for the latter 'prakṛteh para evānyah sa nārah pañca-vimśakah, tasyemāni ca bhūtāni nārāṇi teṣām apy ayānaṃ"; the road for all beings to take "narāṇām ayanaścā pi'; the refuge of the immutable and emancipated souls, from root-'ring, kṣaye' negated in nara), Viṣṇu (the one spirit that pervades all things, "vyāpnoti iti'), and Kṣetrajña (the life of prakṛti).

THE TRANSCENDENTAL MODE

In the para or transcendental mode, the Deity is like an ocean of nectar altogether devoid of waves (nis-taraṅgāmṛtāṁ-bodhi-kalpam), quiet, profound, still, limitless and unfathomable (sarvatas śānta evāsau nir-vikārah sanātanah); it is a mass of consciousness (cid-ghana), unfragmented by space or time (deśa-kālādi-pariccheda-varjita). It is figuratively spoken of as the transcendental realm (paramam dhāma), the supreme foothold of the Deity (viṣṇoh paramam padam), the high heavens (śrī-vaikuṇṭha), or the great void (parama-vyoma). It is the plane where knowledge and bliss abound unobstructed (jñānānanda-maya-loka), and which is peopled by the eternal "masters' (nitya-sūris, like Ananta, Garuḍa and Viṣvaksena) who are never involved at any time in transmigration and are untouched by this world of transaction ('kadāpi saṁsāram aprāptāh', aspṛṣṭa-saṁsāra-gandhāh') and the emancipaied souls (muktas), who were once mortals but who have now acquired divine bodies, mote-like in size but dazzling with brilliance of

a million rays ('trasa-reṇu-pramāṇās te raśmi-koṭi-vibhūṣitāh'). These denizens of the transcendental realm are free from all physical and mental ailments and enjoy bliss which is unadulterated; they see the Deity all the time.

नित्यैर्मुक्तैर्निराबाधौर्निर्मलानन्दलक्षणैः।
साक्षात्पश्यद्भिरीशानं नारायणमनामयम्॥

(*Ahirbudhnya-saṁhitā*, 9,30)

He is verily the brahman (tad-brahma), one and secondless, and his energy (śakti) which is responsible for the origin, maintenance and dissolution of the world is altogether indistinguishable from him in this state, ('apṛthag-bhūta-śakti-tvāt'). The energy that brings about the phenomenal appearance and events is described as Lakṣmī or Śrī ('para-brahma-śakti-bhūtā śrīh'); and this creative energy is to the Deity as moonlight is to the moon ('jyotsneva candramasah'). The Pāñcarātra texts speak of Lakṣmī who is perceived only as this world (jagattayā lakṣyamāṇā) as the consort of Nārāyaṇa, and as one who is inseparable from him; hence the expression Lakṣmī-nārāyaṇa for the Deity in the transcendental plane.

Lakṣmī in the early texts is little more than the energy of Brahman, which when the Brahman wills to create appears like a flash of lightning in the sky (vidyud iva vyomni kvacid udyotate tu sā). It is movement (kriyā) and it becomes and assumes all forms in existence (bhūti). Movement is like thread which runs through the beads and holds them together. The will of the Deity which is free and unconditioned expresses itself as the conscious urge to create and become many, and this is known to the Pāñcarātra texts as Su-darsana ('prekṣaṇātmā sa saṁkalpas

tat sudarśanam ucyate'), the first aspect of Lakṣmī which provides impetus and movement ('lakṣmyās saudarśanī kalā'). It is this which makes all existence possible, even as the wind prompts the flame to rise or the winds to gather ("samīryate yathā vahnir megho vā pi samīraṇāt'). The second aspect of Lakṣmī (viz.bhūti-śakti) is the material cause for all phenomenal existence; indeed, the world is only a transformation of the energy that is Lakṣmī.

While the early texts (like *Ahirbudhnya-saṁhitā* and *Sāttvata-saṁhitā*) mention only Lakṣmī as the consort (viz. Śakti, energy or power) of the Deity in the transcendental state, later texts (like *Pādma-saṁhitā* and *Pārameśvara-saṁhitā*) provide both Lakṣmī and Bhū (or Puṣṭi) as consorts, and still later, Nīlā was added (in texts like *Vihagendra- saṁhitā*). The three energies probably represent the three guṇas of Prakṛti, for Lakṣmī is said to be white in colour (sattva), Bhūmi red (rajas) and Nīlā dark (tamas). *Pādma-tantra* and *Viṣṇu-tilaka-saṁhitā* speak of eight energies of the Deity: celebrity (kīrti), good-fortune (śrī), success (vijaya), confidence (śraddhā), memory (smṛti), intelligence (medhā), fortitude (dhṛti) and forbearance (kṣamā).

Sāttvata-saṁhitā (1,25-26) describes the transcendental mode of the Deity as all-pervading, brilliant, and the one support for everything; it is distinguished by the fullness of six divine attributes:

षाड्गुण्यविग्रहं देवं भास्वज्ज्वलनतेजसम्।
सर्वतः पाणिपादं तत् सर्वतोऽक्षिशिरोमुखम्।
परमेतत् समाख्यातं सर्वाश्रयं प्रभुम्॥

The six attributes of the Deity are altogether non-

material in nature, and uninvolved in the phenomenal appearances and changes; and the characterization of the Deity as 'devoid of attributes' (nirguṇa) signifies that the Deity is untouched by the phenomenal attributes ("aprākṛta-guna-sparśam nirguṇam pa-rigīyate'). The six divine qualities are (according to *Ahirbudh-nya-saṁhitā*, 2,56)

(i) Jñāna, wisdom or consciousness which is not inert, which is eternal and immutable, which comprehends the knowledge of all things and which is self-conscious.

अजडं स्वात्मसम्बोधि नित्यं सर्वावगाहनम्।
ज्ञानं नाम गुणं प्राहुः प्रथमं गुणचिन्तकाः॥

This consciousness is at once the very nature of the Deity as well as an attribute ('svarūpam brahmaṇaś ca guṇaś ca'). It is the essence of Godhead; it is manifest on its own (svayam prakāśa). And this is what makes the Deity assume the mode of inner controller (antaryāmi) and pervade all beings. The text enumerates this as the first of the attributes, because all the other five attributes depend upon it (jñānasya āśritāh). And the other five attributes are in actuality the atributes of jñāna alone ("ete śaktyādayah pañca guṇah jñānasya kīrtitāh', 2,61), which as equipped by the five attributes, proceeds to will-to-become (Sudarśana). It knows directly and completely, without any aid or instrument, all things in all places and at all times.

Lakṣmī-tantra (2,36) also regards jñana as the fundamental form of the Deity ('atas tu jñāna-rūpatvam mama') and describes the other five as attributes thereof ('iti panca guṇāh yete jñānasya śrutayomalāh')

(ii) Śakti, energy which is spontaneous and independent and which knows no constraints. It is the energy in the

Deity which wills-to-become and is all-powerful. It is the initial impetus to create. It signifies the material source of all phenomenal manifestations:

जगत्प्रकृतिभावो यः सा शक्तिःपरिकीर्तिता।

(iii) aiśvarya, omnipotency, lordship or mastery expressing itself as the freedom to act in such a way that there can be no obstruction whatsoever from any source:

कर्तृत्वं नाम यत्तस्य स्वातन्त्र्यपरिबृंहितम्।
ऐश्वर्यं नाम तत्प्रोक्तं गुणतत्त्वार्थचिन्तकैः॥

(cf. also *Lakṣmī-tantra*, 2,27):

अव्याहतिर्यदुद्यत्यास्तदै श्वर्यं परं मम।

It signifies the majesty of the Deity as the sole creator of the universe and as solely responsible for its preservation and dissolution.

(iv) bala, strength in the sense of the Deity doing all things at all times, especially the creation of the world, without getting tired or fatigued on that account

श्रमहानिस्तु या तस्य सततं कुर्वतो जगत्।
बलं नाम गुणस्तस्य कथितो गुणचिन्तकैः॥

(cf. also *Lakṣmī-tantra*, op.cit.:

सृजन्त्यां यच्छ्रमाभावो मम तद् बलमिष्यते।

This is the power of to sustain all things (dhāraṇa-sāmarthya), without needing rest, recuperation or interruption.

(v) vīrya, vigour, virility or valour which helps the Deity remain unchanged and unspent despite its being the

ever-present ground for all phenomenal appearances and occurrences which betray constant change.

तस्योपादानभावेऽपि विकारविरहो हि यः।
वीर्यं नाम गुणः सोऽयमच्युतापराह्वयम॥

(cf. also *Lakṣmī-tantra*, op.cit.:

विकारविरहो वीर्यं प्रकृतित्वेऽपि मे सदा।

This trait is also called 'acyuta', that is to say, not being liable to fall off its original state or condition.

(vi) tejas, splendour or glory in the sense of the Deity being able to accomplish all things without any aid, assistance or instrument. It is not only self-sufficiency but also the ability to defy and defeat all others (parābhibhavana-sāmarthya)

सहकार्यनपेक्षा या तत् तेजः समुदाह्यतम्॥

(cf.also *Lakṣmī-tantra*, op.cit:

सहकार्यनपेक्षा मे सर्वकार्यविधौ हि या।
तेजः षष्ठं गुणं प्राहुस्तमिमं तत्त्ववेदिनः॥

The Deity possesses in the transcendental state these six attributes in all their fulness but indistinguishably; indeed the attributes constitute the body of the Deity as also that of Lakṣmī who is inseparable from the Deity, and hence the description of the Deity as 'ṣāḍguṇya-vigraha'. The attributes however flash forth as separate factors when Lakṣmī (viz. the Deity's energy) manifests herself as signifying the Deity's will-to- create. This is called 'guṇonmeṣa' or the stage of 'pure creation' (śuddha-sṛṣṭi). The attributes now become active and functional. Vāsudeva is the name given to the Deity after Lakṣmī has manifested

herself as a distinct creative energy heralding the process of creative evolution

शक्तेः शक्तिमतो भेदाद्वासुदेव इतीर्यते।
सर्वशक्तिमयो देवो वासुदेवः सिसृक्षया॥

(5,29)

THE VYŪHA MODES

The second mode of the Deity's being, viz. Vyūha, emphasizes the differential manifestations and functions of the six attributes. The expression 'vyūha' suggests the creative configurations of the attributes (guṇa-vyūha) for the sake of creation and evolution of the world, for maintaining the world and protecting the devotees, and for leading the devotees to salvation. The six attributes are in two functionally distinct planes: (1) jñāna, (2) aiśvarya and (3) sakti constituting the planes of rest (viśrāma-bhūmayah), connected with the bhūti-śakti aspect of Lakṣmī; and (4) bala, (5) vīrya and (6) tejas constituting the planes of activity (śrama-bhūmayah), connected with the kriyā-śakti aspect of Lakṣmī. Even when all six attributes are operative, there is a tendency for the attributes characteristic of the two planes to pair off. Thus we have three configurations, and Vāsudeva appears as three sequential emanations from these configurations (guṇa-vyatikarodbhava) as follows: -

(1) jñāna + (4) bala –: Saṁkarṣaṇa
(2) aiśvarya + (5) vīrya –: Pradyumna
(3) śakti + (6) tejas –: Aniruddha

These are known as vyūha-rūpas. And usually Vāsudeva, who has all the six attributes in their fulness and equal dominance, and who brings into being

Saṁkarṣaṇa directly and the other two forms indirectly, is also counted as a vyūha, thus making the number of vyūhas four. But *Sāttvata-saṁnitā* (1,26-27) speaks of three vyūhas, coming after Vāsudeva in the transcendental mode:

एतत्पूर्वं त्रयं चान्यत् ज्ञानाद्यैर्भेदितं गुणैः।
विद्धि तद् व्यूहसंज्ञं तन्निः श्रेयसफलप्रदम्।

Some texts distinguish between Para-Vāsudeva (viz. Vāsudeva in the transcendental mode) and Vyūha-Vāsudeva (Vāsudeva in the vyūha mode). They are two stages (daśā-dvaya) of the same Deity, the former being beyond the vyūha configurations (turya) while the latter is involved in them. In both stages, the six attributes are present in their fulness, but in the first stage they are still (stimita) whereas in the second they are active (prabuddha).

Vāsudeva in the transcendental mode is described as the seed of all the subsequent forms, emanations and incarnations ('mūrtīnām bījam avyayam', *Vihagendra-saṁhitā*); he is devoid of aspects (niṣkala) and without discernible form (nirākāra, niraṅga). He is static like an ocean which is absolutely still (aspanda- lakṣana, alolībhūta). The Vyūha-Vāsudeva is dynamic and causes the differential configurations of the six attributes. He it is that assumes the three vyuha-forms.

But some texts like *Viṣvaksena-saṁhitā* distinguish between Parātpara-Vāsudeva who is formless and beyond the Vyūha-configurations and Para-Vāsudeva who is involved in the Vyūha-configurations as 'turya-vyūha' (the vyūha beyond the other three). The context is the identification of the three vyūha-forms : Aniruddha, Pradyumna and Saṁkarṣaṇa, with the three states:

wakefulness (jāgrat), dream (svapna) and deep sleep (suṣupti) (cf. *Sāttvata-saṁhitā*, chap. 2ff). The distinction between the two stages, whether it is between Parātpara-Vāsudeva and Para- Vāsudeva or between Para-Vāsudeva and Vyūha-Vāsudeva, is actually between the 'nityodita' ("ever manifest') and the 'śāntodita' (periodically manifest) conditions, the former characterized by the Deity's experience of its own glory (sva-vibhūtyanubhava) while the latter by the experience only of the Deity's own self (svātma-mātrānubhava), the former being the source (or cause) of the latter.

It is more usual to recognize the vyūha-forms as four in number (catur-vyūha, cātur-ātmya, catur-mūrti). Even in *Mahābhārata* (Asva.92), we read about the four forms recognized by the Pāñcarātrikas as well as by the Vaikhānasas:

पुरुषं च ततः सत्यमच्युतं च युधिष्ठिर।
अनिरुद्धं च मां प्राहुर्वैखानसविदो जना॥
अन्ये त्वेवं विजानन्ति मां राजन् पांचरात्रिकाः।
वासुदेवं च राजेन्द्र संकर्षणमथापि च।
प्रद्युम्नं चानिरुद्धं च चतुर्मूर्तिं प्रचक्षते॥

Vāsudeva (Puruṣa), Saṁkarṣaṇa (Satya), Pradyumna (Acyuta) and Aniruddha:

All the four forms possess all the six attributes in their fulness, but it is only in Vāsudeva they are all equipotent and unmanifest. In each of the other three forms, two attributes become ascendant (or manifest) while the remaining four are in the background (or unmanifest). The two ascendant attributes become operative with regard to the physical evolution of the universe as well as the

spiritual evolution of mankind. Thus, the three vyūha forms where the attributes in pairs become operative ('guṇa-vyatikarodbhūta') become significant (cf. *Lakṣmī-tantra*, 6,12)

संकर्षणादयो देवास्त्रय एते पुरातनाः।

They attend to the cosmic processes as well as to the individual needs of the devoted folk.

(i) Saṁkarṣaṇa, who emerges as a result of the pairing of the attributes of jñāna and bala, becomes on the one hand the uniform support for the entire phenomenal existence (aśeṣa-bhuvanādhāra) and provides the initial impetus for creation (as a function of the attribute bala) and on the other promulgates the wisdom of the bhāgavata-creed for enabling the devotees to reach Godhead (as a function of jñāna).

तत्र ज्ञानबलद्वन्द्वाद्रूपं सांकर्षणं हरेः।

(5, 17)

तत्र ज्ञानमयत्वेन देवः संकर्षणो बली।
व्यनक्त्यैकान्तिकं मार्गं भगवत्प्राप्तिसाधनम्॥

(5,21-22)

Lakṣmī-tantra (4,14) describes Saṁkarṣaṇa emanation as supporting the entire universe as a tiny speck under the skin or as parting of hair.

तेषां ज्ञानबलोन्मेषे संकर्षण उदीर्यते।
बिभर्ति सकलं विश्वं तिलकालकवत्स्वतः॥

That it to say, the universe is still largely undeveloped and inarticulate at this stage. The text also suggests that even at this primordial stage of creation, scriptural lore

for the benefit of the beings was ushered into existence, as a sort of unstruck sound:

शास्त्रं संकर्षणादेव भाति निर्ह्रातशब्दवत्॥

(ii) Pradyumna, who emanates from the pairing of vīrya and aisvarya renders possible further evolution of the universe by the separation of puruṣa from prakṛti (through aiśvarya) and also provides practical application for the scriptural lore or wisdom of the bhāgavata creed (showing the way to reach Godhead), viz. spiritual practice for salvation (through vīrya)

ऐश्वर्यवीर्यसंभेदाद्रूपं प्राद्युम्नमुच्यते।

(5,17)

वीर्यैश्वर्यमयो देवः प्रद्युम्नः पुरुषोत्तमः।
स्थितः शास्त्रर्थभावेन भगवत्प्राप्तिवर्त्मना॥

(5,22-23)

(iii) Aniruddha, who emanates from the pairing of śakti and tejas, makes it possible for material things to develop and become effective (through śakti), and bestows upon the devotee the benefits of the scriptural lore or spiritual practice (wisdom and practice), viz. salvation, (through tejas)

शक्तितेजः समुत्कर्षादानिरुद्धी तनुर्हरेः।

(5,18)

शास्त्रार्थस्य फलं यत्तद्भगवत्प्राप्तिलक्षणम्।
प्रापयत्यनिरुद्धः सन् साधकान् पुरुषोत्तमः॥

(5,23-24)

The above account in *Ahirbudhnya-saṁhitā* ends by declaring that these three are emanations with some

attributes manifest (vyakta) from Vāsudeva, in whom all the attributes are unmanifest (avyakta), thus making for four forms:

भगवान् वासुदेवश्च व्यूहाश्चैते त्रयो मुने।
चातुरात्म्यमिदं विद्धि व्यात्क्ताव्यक्तलक्षणम्॥

(5,25-26)

Lakṣmī-tantra (4,13) holds that when the six attributes pulsate equally, the state is designated Vāsudeva.

ज्ञानशक्तिबलैश्वर्यवीर्यतेजांस्यशेषतः।
उन्मिषन्ति यदा तुल्यं वासुदेवस्तदोच्यते॥

The cosmic functions of the three vyūhas are given differently in the texts. According to *Lakṣmī-tantra* (2,57), the universe is created by Aniruddha, preserved by Pradyumna and dissolved by Saṁkarṣaṇa.

But *Viṣvaksena-saṁhitā* makes Pradyumna the creator of the entire universe (through aiśvarya), Aniruddha the preserver and protector (through śakti) and Saṁkarṣaṇa the destroyer (through bala).

It is interesting that *Parama-saṁhitā* (2,99-101) identifies Vāsudeva with dharma (the basis for the cosmic order), Saṁkarṣaṇa with jñāna (knowledge that helps one achieve salvation), Pradyumna with mokṣa (the actual accomplishment of salvation) and Aniruddha sakaleśvara (the lord of all).

स तु देवश्च तुर्व्यूहो भुवनेष्वधितिष्ठते।
धर्मादिषु परां सिद्धिमवाप्य हितकाम्यया॥
वासुदेवः स्मृतो धर्मो ज्ञानं संकर्षणः स्मृतः।
तथा विमुक्तिः प्रद्युम्नोऽनिरुद्धः सकलेश्वरः।
यत्र व्यक्ताः समस्ताश्च चत्वारस्तु गुणा इमे॥

In Aniruddha everything becomes manifest and concrete. He is the cause of what is styled as "mixed creation' (miśra-sṛṣṭi): the production of the creator (four-faced Brahmā), the bringing about of the several species of beings, the crystallization of the physical universe, mankind with different proclivities (viz. sāttvik, rājasik and tāmasik), good and evil and so on.

Lakṣmī-tantra (6,12) identifies Saṁkarṣaṇa with the individual soul (jiva), Pradyumna with individualized awareness (buddhi) and Aniruddha with the sense of ego (ahaṁkāra)

संकर्षणादयो देवास्त्रय एते पुरातनाः।
जीवो बुद्धिरहांकार इति नाम्नां प्रकीर्तिता॥

The suggestion is that Saṁkarṣaṇa provides the foundation for all the individual souls (samasta-jīvānām adhiṣṭhātritayā sthitah), Pradyumna enters into the souls, seizes hold of the faculty of awareness and distinguishes between the subjective and objective frames of reference (jīva-tattvam adhiṣṭhāya prakṛtes tu vivicya tat), and Aniruddha projects the world of multiplicity and differentiations.

It must not, however, be supposed that the four vyūhas are distinct deities: they are all aspects and functions of one Deity without a second, viz. Para-Vāsudeva. There is also a notion that they emanate in a sequence, Saṁkarṣaṇa from Vāsudeva, Pradyumna from Saṁkarṣaṇa, and Aniruddha from Pradyumna. But they do not undergo any change during such sequential appearance. The simile of lighting one lamp from another is given to illustrate this detail (dīpād dīpa iva). The vyūha-forms are all implicit in Para-Vāsudeva, who is regarded as the primordial form,

even as the entire tree in the seed; they become manifest in due course, but they are not different from the original form.

अभेदेनादिमूर्तेर्वै संस्थितं वटबीजवत्।
(*Sāttvata-saṁhitā*, 5,81)

SPECIFIC MANIFESTATIONS

An important concept in this connection is that of Viśākha-yūpa, found in *Sattvata-saṁhitā* (chapter 4) and *Lakṣmī-tantra* (chap. 11). Called also Brahma-yūpa, it is a pillar of light said to be resplendently located in the high heavens ('aprākṛte diya-loke bhrājamānah jyotirmayas staṁbhākārah'). It is called yūpa because it is sacred and worshipful like the sacrificial post to which the animal to be sacrificed is fastened. It is the form assumed by Para-Vāsudeva for being meditated upon by the yogins ('yogināṁ dhyānālaṁbanārtham bhagavataiva kalpitah'). The pillar is imagined as having four nodes (parva) from top to bottom, each node facing a different direction. The nodes, which are the points at which the shoots sprout, are represented by the four vyūha-forms. The pillar is described as 'viśākha' because there are no shoots but only nodes, or because there are shoots allround (vitata). The bottom-most node represents Aniruddha, dark in colour like the rain-bearing cloud, facing north. The next higher node faces west, representing Pradyumna who is yellow in colour like burnished gold. The node above it represents Saṁkarṣaṇa who is red like ruby and faces the southern direction. The topmost node is Vyūha-Vāsudeva, white in colour like sun-shine and facing east.

शाखास्तु वासुदेवाद्य विभोर्देवस्य कीर्तिताः।

विशाखयूपो भगवान् हि करोति तत्॥

(*Lakṣmī-tantra,* 11,29)

The pillar itself, representing as it does Para-Vāsudeva, is devoid of such colour differentiations, has all the six attributes in full measure and equal potency and appears only as dazzling light.

अभिन्नपूर्णषाड्गुण्यविभवेनोपबृंहितम्।
भाभिः सितादिभिर्दीप्तमभिन्नाभिर्निरन्तरम्॥

(*Sāttvata-saṁhitā,* 4,3)

Para-Vāsudeva is the foundation for all the vyūha-forms, including Vyūha-Vāsudeva, even as the pillar is for the nodes. The four nodes arranged along the pillar (from bottom upwards) also represent the four states : wakefulness (jāgrat), dream (svapna), deep sleep (suṣupti) and the state beyond it (turya), representing Aniruddha, Pradyumna, Saṁkarṣaṇa and Vāsudeva respectively. From the point of view of manifestation, the nodes (from bottom upwards) indicate very clear (spaṣṭa-tara), clear (spaṣṭa), somewhat clear (kiñcit-spaṣṭa) and altogether unclear (aspaṣṭa) respectively. In visual imagery, the ornaments, characteristic weapons like conch and discus which the vyūha-forms of the Deity carry, the retinue and other details are involved. They are very clear at the bottom-most (jāgrat) level, and the clarity gradually fades until at the upper-most (turya) level they are not even seen in outline.

The concept of Viśākha-yūpa explains not only that the four vyūha-forms are essentially Para-Vāsudeva but also that the interval between the appearance of one vyūha-form and the appearance of its subsequent vyūha-form is filled with the light of Para-Vāsudeva, who is the

pillar of light (Viśākha-yūpa). There is no stretch of time or speck of space that is not covered by Para-Vāsudeva. According to *Lakṣmī-tantra* (11,11-13)

> व्यूहाद् व्यूहसमुत्पत्तौ पदाद्यावत्पदान्तरम्।
> अन्तरं सकलं देशं सम्पूरयति तेजसा॥
> पूजितस्तेजसां राशिरव्यक्तो मूर्तिवर्जितः।
> विशाखयूप इत्युक्तस्तज् ज्ञानादिबृंहितः॥
> तस्मिन् तस्मिन् पदे तस्मान्मूर्तिशाखाचतुष्टयम्।
> वासुदेवादिकं शक्र प्रादुर्भवति वै क्रमात्॥

The concept illustrates how the four vyūha-forms take shape, and how they are related to further or secondary vyūha-forms (vyūhāntara) is also involved in the imagery of Viśākha-yūpa.

The next major mode of the Deity, known as Vibhava (incarnations), is explained on the principle of Viśākha-yūpa without reference to the four vyūha-forms in *Lakṣmī-tantra* (11,17-18)

> पुनर्विभववेलायां विना मूर्तिचतुष्टयं।
> विशाखयूंप एवैष विभवान् भावयत्युत।
> ते देवा विभवात्मानः पद्मानाभादयो मताः॥

Sāttvata-saṁhitā (9,56) makes Viśākha-yūpa the overlord of the host of all the vibhava-forms.

> वैभवीयस्य यूथस्य पतित्वेनावतिष्ठते॥

Para-Vāsudeva assumes four vyūha-forms for favouring the world (jagatām upakārāya) and for providing a support for contemplation (mana ālaṁbanāya). In order further to augment these benefits, each of the four vyūha-forms has three secondary emanations (called vyūhāntara or

mūrtyantara), thus making twelve iconic forms facilitating worship and ritual (saṁsāriṇāṁ anugrahārtham). *Mahāsanatkumāra-saṁhitā* (3,6,34) has an additional list of twelve vidyeśvaras, three for each vyūha-form. The twenty-four forms are together called caturviṁsati-mūrti-gaṇa.

I. Vyūha-Vāsudeva:
  (a) Vyūhāntara:
    (i) Keśava
    (ii) Nārāyaṇa
    (iii) Mādhava
  (b) Vidyeśvaras:
    (i) Vāsudeva
    (ii) Puruṣottama
    (iii) Janārdana

II. Vyūha-Saṁkarṣaṇa:
  (a) Vyūhāntara:
    (i) Govinda
    (ii) Viṣṇu
    (iii) Madhusūdana
  (b) Vidyeśvaras:
    (i) Saṅkarṣaṇa
    (ii) Adhokṣaja
    (iii) Upendra

III. Vyūha-Pradyumna:
  (a) Vyūhāntara:
    (i) Trivikrama
    (ii) Vāmana
    (iii) Śrīdhara
  (b) Vidyeśvaras:
    (i) Pradyumna
    (ii) Nṛsiṁha

(iii) Hari

IV. Vyūha-Aniruddha:

(a) Vyūhāntara:

(i) Hṛṣīkeśa

(ii) Padmanābha

(iii) Dāmodara

(b) Vidyeśvaras

(i) Aniruddha

(ii) Acyuta

(iii) Kṛṣṇa

The Vibhava forms are special and specific manifestations of the Deity on earth, proceeding from the Aniruddha-form of the Vyūha, the bottom-most node of the Viśākha-yūpa which is located in the high heavens. They are therefore also called "descents' (avatāra) or appearances in front of the denizens of earth (prādurbhāvagaṇa). Sometimes a distinction is drawn between 'vibhava' and 'avatāra'. The avatāra is a more inclusive expression, and comprehends vibhava as specific manifestations, āveśa as possessions, arcā as worshipful iconic forms, and even antaryāmi as the form of the Deity abiding in the heart of the devotee (Aniruddha as the antaryāmi of all beings). In a sense, the four vyūhas also illustrate 'avatāra' or descent of the Deity. From the Vyūha-Vāsudeva form which is on top of the Viśākha-yūpa to the Aniruddha form which is at the bottom of the Viśākha-yūpa, the Deity descends and becomes involved in the transactional world and more easily approached. The Viśākha-yūpa itself is located in Śrī-Vaikuṇṭha, and not on the earth or amidst mankind. The Deity has therefore to make a further descent to make its presence and power felt by human beings.

The ten well-known avatāras are according to *Pādma-tantra* (1,2,31 ff), descents from the four vyuha-forms thus:

I. Vāsudeva
  (1) Matsya,
  (2) Kūrma, and
  (3) Varāha;
II. Saṁkarṣaṇa:
  (4) Nṛsiṁha,
  (5) Vāmana,
  (6) Rāma and
  (7) Paraśurāma;
III. Pradyumna:
  (8) Bala-rāma,
IV. Aniruddha:
  (9) Kṛṣṇa and
  (10) Kalkin.

These belong to the variety of avatāras known as "sākṣādavatāra" or 'svarūpāvatāra', the Deity's nature manifesting itself directly in them. This is distinguished from the forms known as 'āveśāvatāra', where the Deity's attributes take possession occasionally of beings, divine and human (hence also known as guṇāvatāra). Illustrations of the latter variety are Buddha, Vyāsa, Arjuna, Kubera, Kārtavīrya, Agni, Dattātreya, Viṣvaksena, Pṛthu and Mucukunda. They are to be regarded as human beings inspired by Godhead to accomplish a specific purpose among mankind. There are also minor avatāras, where an aspect, an attendant or a weapon of the Deity incarnates itself to carry out the Deity's purpose. These are called 'amsavataras'.

Sāttvata-saṁhitā (9,77-84) provides a list of thirty-eight incar-natory forms known as Vibhava or prādurbhāva-gaṇa (in accordance with the 38 seed-syllables, cf. comm, by Aḷasiṅga-bhaṭṭa on 9,77 'eṣām vācyan padmanābhādyaṣṭā triṁśad-devan krameṇāha') (cf. also *Lakṣmī-tantra,* 11,19-25. *Ahirbudhnya-saṁhitā* (5,57), however, enumerates thirty-nine vibhava-forms ("triṁśacca nava evaite'), including the Viśākha-yūpa which is the source of all the thirty-eight forms (according to the commentary on *Sāttvata-saṁhitā,* 9,77, by Aḷasiṅga-bhaṭṭa)–

1. Padma-nābha, the form with 'lotus in the navel'. The lotus symbolizes the primary elements (tattvas): earth the base, water the stalk, fire the petals, air the pericarp; and ākāsa is the middle of the ocean. The psyche is the serpent-couch; the consciousness is the body of the Deity that lies upon it. The lotus in the navel is the prakṛti; the four-faced creator (Brahmā, called here vidyā or the Vedic lore) is seated upon the lotus' (*Sāttvata-saṁhitā,* 9,99-102). Padma-nābha is also identified with Viśākha-yūpa, and with the transcendental condition (turya-pāda).

This form is to be contemplated upon as the inner controller (antaryāmi), formless and tranquil

स्थितोऽन्तर्यामिभावेन रूपमासाद्यनिष्कलम्।
आप्तकामः स भगवान् स्वव्यापारवशेन तु।
स्वां शक्तिमवलंब्यास्ते पद्मनाभात्माना पुनः॥

(op.cit, 9, 97-8)

2. Dhruva: the form of the well-known celestial body which is luminous (diśo daśa dyotayantam) and which is the cause of the obtainment of salvation ('parama-pada-prāpti-hetuh', 23,45). It signifies the supporting pillar of

the house that is the world ('sthito yas stambha-bhūtas tu asmin vai viśva-mandire', 9,106).

3. Ananta: the form of Śeṣa, the mighty and multi-hooded serpent, seated in the bottom of the netherworld (pātāla-mūlas-thah), supporting upon its hood the entire world as if it were a garland of flowers ('yasya sa sakalā pṛthvī phaṇāmaṇi-śik-hāruṇa, āste kusuma-māleva', *Viṣṇu-purāṇa,* 2,5,20-22). He is identified with Saṁkarṣaṇa, white like a mountain of snow (tuhinācala- saṁkāśa), and carrying ploughṣare (hala), discus (cakra), conch (discus) and pestle-stick (musala) in his hands. He abides in the mind of the introvert devotees (manasy an-tarmukhānām yat karmiṇām pūrayec ca tat') (*Sāttvata-saṁhitā,* 12,6-8)

4. Śaktyātmā (Śaktīśa, Satyakāma): it is described as "capable of assuming whatever form that is desired' (iccā-rūpa-dhara); calm of countenance and smiling ("saumyah prahasitānana'). He has four faces (Hayagrīva, Narasiṁha, Varāha and Kapila) and four arms. He carries discus and mace in concrete shape (mūrta-cakra-gadā-hastah) and conch and lotus only in outline (amūrtābja-aṁbujāṅkitah). The form is to help the devotees get rid of their misery ('samam nayati santāpam').

5. Madhusūdana: the form assumed to kill the demons Madhu and Kaiṭabha. He is full of splendour like the sun during deluge (pralayānala-sūryābha). He is eight-armed.

6. Vidyādhideva: the form resembles that of Brahmā, the personification of the Vedic lore and creator. He is four-faced and four-armed. His body-colour is that of a full-blown red lotus; he wears his matted hair in the shape of a crown; he carries in his hands mendicant's staff, sacred waterpot, rosary and white lotus. His four faces

represent the four vedas. But he is not the creator, Brahmā (Viriñca)

7. Kapila: according to *Ahirbudhnya-saṁhitā* (56,2) he is the well-known exponent of the Sāmkhya system, but according to *Viṣṇu-tilaka-tantra* (2,170) he is the teacher of the Nāgas (dragons in the netherworld). *Sāttvata-saṁhitā* (12,24-25) describes the Vedic lore as coming out of his mouth; his complexion is that of burning coal devoid of smoke (nirdhūmāṅgāra-varṇābha). He has four arms, carrying in his three hands conch, lotus, rosary; the fourth hand assumes the gesture of protection (abhaya-pāṇi)

8. Viśva-rūpa: the cosmic form which is also the inner witness and controller of all beings (yotas sarveśvaro devah sākṣi-bhūto vyavasthitah). He comprehends all the worlds and all the gods. His glorious form is distinguished by thirty-three faces and forty four arms. His splendour is multi-faceted (12,26-40). This form of pervasion and power was revealed to Narada in Śveta-dvīpa (cf. *Mahā-bhārata*, Nārāyaṇīya section) and to Arjuna in Kurkṣetra (cf. Bhagavad-gītā, ch. 11), *Pauṣ-kara-saṁhitā*, 36,337:

श्वेतद्वीपे कुरुक्षेत्रे हिमवन्ताचलेऽब्जज।
वेदिकायामपि तटे विश्वरूप: स्थित: प्रभु:॥

9. Vihaṅgama (Haṁsa): the form of the divine swan, white like the mountain of snow, immense in size (manā-tanu) and with a golden beak (hema-tuṇḍa). Its body represents sattva-guṇa, while its two feet rajas and tamas; its two eyes are dharma and adharma; its two wings are the god of fire and the lunar deity (agnīṣomātmaka) (12,40-43). According to *Pauṣkara-saṁhitā* (36,317), this form abides in Śveta-dvīpa.

10. Kroḍātmā: the form of Yajña-varāha, who is of the nature of austerity, sacrifice, repetition of the sacred ṇame and meditation (tapo-yāga-japa-dhyāna-svarūpah). The form resembles a mountain of collyrium (añjanādri-sama-prabha). The form is assumed to remove the distress of the devotees (jīvānām bhava-śantaye).

Viṣṇu-purāna (1,4, 32-34) describes Varāha as the personification of sacrifice: the Vedas are its legs, the sacrificial altar its fangs, the sacrifices its face, and the sacred fire its tongue. The sacred grass (darbha) constitute its bodily hair, the days and nights are its eyes, the hymns its mane, and all the offerings its snout; the sacrificial ladle its nostril, the Sāman chant its grunt; and Brahman is its head. Its body is the grand pavilion of sacrifice.

पादेषु वेदास्तव यूपदष्ट्रदन्तेषु यज्ञाश्चितयश्च वक्त्रे।
शुताशजिह्वोऽसि तनूरुहाणि दर्भाः प्रभो यज्ञपुमांस्त्वमेव॥
विलोचने रात्र्यहनी महात्मन् सर्वात्मदं ब्रह्मपदं शिरस्ते।
सूक्तान्यशेषाणि सटाकलापो घ्राणं समस्तानि हवींषि देव।
स्त्रुक् तुण्ड सामस्वधीरनाद प्रग्वंशकायाखिलसत्रसन्धे॥

11. Baḍavā-vaktra: also called Aurvava-rāja and Aśvātmā (Vāji- vaktra), the form is said to be exceedingly lustrous (mahā-dīpta). It is a human body crowned by the horse's head.

12. Dharma (-mūrti): as the personification of virtuous conduct, he is tranquil in aspect (saumya) and lustrous like the mountain of snow (tuhinācala-saṁkāśa). He is four-

armed, carrying in two of his hands conch and lotus symbolizing woridly pleasures and material wealth respectively ('kāmārthau udvahantam śaṁkha-padma-chalena'). In the other hands he carries white rosary (sitākṣa-mālā). He is responsible for the right decisions of the good-folk ('sādhu-mārge sthitānām samyachantam dhiyā'). *Pauṣkara-saṁhitā* (36,332) explains that his appearance is for the good of the world ("anugraha-parā lokānām'). He becomes manifest in Dharmāraṇya.

13. Vāgīśvara (Haya-grīva): the form as the horse-headed deity, personifying the lore of "sacrifice in all its aspects. He has numerous arms, carrying among other things the sacrificial ladles (sruk and sruva), lotus, rosary, conch, scripture, sacrificial staff (danda), water-pot (kamaṇḍalu), and pot of offerings (camasa-bhājana).

14. Ekārṇava-śāyin: called Sindhu-śāyi in *Lakṣmī-tantra,* this is the form that is recumbent on the serpent conch (ananta, bhogi- śayyā-gata) in the midst of undifferentiated watery mass (the ocean of guṇas, guṇodadhau). He is the person equipped with four powers: mind (manas), consciousness (buddhi), ego (ahaṁkāra) and primoridial nature (prakrti), and surrounded by the weapons personified ('mūrtair cakrādikair vṛtam'). Served by the goddess of good fortune ('lakṣmyā samvāhyamānam'), fanned by the goddess of love ('prityā vījyamānam') and lulled to sleep by the songs of the goddess of scriptural lore ("gīyamānam ca vidyayā).

15. Kamaṭheśvara (Kūrma): abiding in the lowest of the netherworids, Rasātala, according to *Pauṣkara-saṁhitā,* this is the form that supports the entire universe; it is a human form with the head of a tortoise; and it has two hands carrying conch and discus. *Sāttvata-saṁhitā* describes

the form as having the complexion of liquid gold ('dravat-kanaka-varṇābha').

16. Varāha (Nṛ-varāha): this form is distinguished from Kroḍātmā in that it has a human form with a boar's head (nṛ-varāha) while the form of Kroḍātmā is entirely that of a boar. This form is capable of rescuing the folk who are drowned ("nimagnoddharaṇa- kṣama'); and of destroying the ignorance in the heart ('dārayantam hārdam moham ulbaṇam').

17. Narasiṁha (Nṛkesari): the well-known form of man-lion, assumed to destroy the sins of all beings ('pāpahā sarva-dehinām')

18. Amṛtaharaṇa (Pīyūṣa-haraṇa): the form that bestows nectar of pure knowledge upon all devotees out of compassion. The form is one-faced and four-armed. One of the hands carries the Mandara mountain ('mandarādri-karo devo'; 'vahantam giri-rūpa-dhṛk'). The context of this form is the churning of the milky ocean by the gods and anti-gods for the sake of nectar. The symbolism suggests that māyā is the ocean and that the self that is immortal the nectar (*Sāttvata-saṁhitā* 12,80).

19. Śrī-pati: the form is associated with the acceptance of Śrī (Lakṣmī) who emerged from the milky ocean (during the churning for nectar) by Viṣṇu as his consort

20. Kāntātmā: the form which, identified with Pradyumna or Manmatha, is regarded as youthful and inebriated, full of bliss and causing wonderment for the world. He holds a pot in his hands. *Ahirbudhnya-saṁhitā* identifies him as Amṛta-dhāraka, viz.Dhanvantari. According to *Lakṣmī-tantra,* this is the composite form of Lakṣmi and Nārāyaṇa, with a charming form (mohanam rūpam). The context is the churning of the ocean, when

the gods viewed the form as masculine and the anti-gods as feminine ('devaih puruṣa-rūpeṇa strī-rūpeṇa suretaraih' (8,50).

21. Rāhu-jit: the form of Viṣṇu which split the head of anti-god Rāhu in twain with discus, when the latter attempted to carry away nectar (during the churning of the ocean). (*Pauṣkara:* 36,216 "rāhoś cicheda mastakam'). The form is described as the god of fire and the lunar deity combined ('agnīṣomyīm mūrtim'). It is immanent in all beings as the vital currents, and it pervades the universe as sun and moon.

22. Kāla-nemi-ghna: the form as destroyer of avidyā, which is the rim of the wheel of time ('avidyākhyā ca yā nemih kāla-cakrasya durdharā'). He is seated upon Garuḍa, which is symbolic of Sattva-guṇa and is lustrous with the rays of higher knowledge. He is twelve-armed, carrying a variety of weapons.

23. Pārijāta-hara (Kṛṣṇa-Vāsudeva): this form also rides upon Garuḍa and has twelve hands; but it carries the pārijāta-flower in one of the hands ('pārijāta-karānkitah', *Pauṣkara,* 36,353). The Pārijāta-flower is said to have been snatched from Indra's garden.

24. Loka-nātha: as Buddha identified with Śāntātmā (*Sāttvata-saṁhitā,* 9,81) is described as seated in lotus-posture with eyes closed; he is full of compassion, and preaches the triad of knowledge, dispassion and virtuous conduct ('jñāna-vairāgya-saddharma-traya-nidarśakam'); he is adored by all the gods; and his hands are adorned by marks of conch and lotus (op.cit.17,108-110). *Pauṣkara-saṁhitā* (36,226) regards this as a variant form of Buddha.

लोकेश्वरः शान्ततनुबौद्धं यस्यापरं वपुः।
नियन्ता बुद्धिधर्माणां हिंसादोषस्य दूषकः॥

and (36,359-360) also identifies the form with the Buddha:

मगधामण्डले विप्र महाबोधधराश्रितः।
संस्थितो लोकनाथात्मा देवदेवो जनार्दनः॥

Sometimes Loka-nātha is said to represent Manu-Vaivas-vata.

25. Dattātreya: as the form which personifies spiritual wisdom (jñāna-mūrti') and directs the good folk, sages and gods along the path of spiritual progress ('manuṣya-muni-devānām...bhāsayantam ca tat-patham'). He protects the Vedas, and regulates the conduct according to castes and stations in life (varṇāśramācāra) (12,109-114). He is regarded as the composite incarnation of Brahmā, Viṣṇu and Śiva, born as the son of the sage Atri (hence Atreya) and his wife Anasūyā.

26. Nyagrodha-śāyi: as the two-armed infant ("dvibhujam śiśu- rūpinam'), recumbent upon the banyan leaf floating upon the waters of the great deluge. The waters represent his own creative energy ('sva-māyā-jala-madhyastham'); and through his yoga- māyā, he breathes in and breathes out the entire creation ('yoga-māyā-balena tyajantam āharantam ca, śvāsocchvāsa-dvayena tu, ābrahma-bhuvanam sarvam'). The sage Mārkaṇḍeya is said have seen in the mouth of this infant the entire universe.

27. Matsya (Mīna): the form of a unicorn fish ('eka-śṛṅga-virājita') with its eyes never closed (animīlita-netra), at the end of the great period of time ('kalpāvasāna-samaye'), in the shape of a boat (nau-rūpam) for the earth

28. Vāmana: the well-known incarnation as a dark, dwarfish young student-ascetic, who subdued the demon-

king Bali, and rescued the three worlds from his clutches. Abiding in the heart of devotees, he bestows upon them wisdom and happiness.

29. Tri-vikrama: the form assumed for pervading the three worlds (trailokya-krānta-vigraha), and comprehending the splendours of the sun, moon and fire. A magnificient form with numerous arms carrying various weapons, providing bliss for his devotees.

30. Nara, 31. Nārāyaṇa, 32.Hari, 33-Kṛṣṇa: the four forms have a common context, and hence the forms are collectively described as 'catur-mūrti-maya' (*Pauṣkara-saṁhitā,* 36,209) and as the one form subsequently fragmented into four ('eka mūrtir iyam pūrvam, jātā bhūyaś catur-vidhā', *Mahābhāratā.* 12,324,16-18). Ac̆cording to *Sāttvata-saṁhitā* (12,137), they are all personifications of the six attributes and are manifest for protecting japa (recitation of the sacred names), yoga (meditation, dhyāna), kriyā (ritualistic action, sacrifices, yāga) and tapas (austerity), respectively.

They are all children of Dharma; and they are all of them visualized as ascetics. Nara is of the complexion of coral, (pravālābha) and is shown as telling the beads (engaged in japa). Nārāyaṇa is of the colour of blue lotus (kumuda-pāṅ-ḍara) and is shown as absorbed in contemplation. Hari is golden-coloured (kāñcanābha), and he teaches the Kriyā-kāṇḍa (ritualistic action). He is also the exponent of the Pāñcarātra-scripture. Kṛṣṇa in this group is to be distinguished from Kṛṣṇa who is pārijāta-hara. The latter Kṛṣṇa is the son of Vasudeva, while this Kṛṣṇa, who is an ascetic, is the offspring of Dharma. He is dark complexioned (indīvara-śyāma), and he teaches austerities like Kṛccra, Vrata, Upavāsa etc).

34. Paraśu-rāma: as the form wielding the good axe (sat-kuṭhāra), which cuts at the root of the trees of Karma of the woridly folk ('chinatti baddha-mūlān yah karma-vṛkṣāṁś tu karminam'). He is two-armed, clad in deer-skin and lustrous like the rising sun.

35. śrī-rāma: the well-known dark-complexioned, red-eyed and two- armed form assumed as son of Daśaratha and for destroying the might of the ten-headed demon Rāvaṇa. *Sāttvata-saṁhitā* (12,151- 152), however, explains that the terrible demon's ten heads are the ten sense-functions (five of perception and five of action); the arrow which kills this demon is the right discrimination; the devotee becomes tranquil thereby.

दशेन्द्रियाननं घोरं यो मनोरजनीचरं।
विवेकशरजालेन शमं नयति योगिनाम्।
ध्येयः स एवं विश्वात्मा सतोयजलदप्रभः।
रक्तराजीवनयनो धनुःशकराङि्कतः॥

36. Veda-vit (Veda-vyāsa): the form assumed for editing and classifying the sacred lore (vāg-veda-maṇḍala). Of the complexion of the atasī-flower, he is two-armed, carrying scripture in his left hand, the right hand assuming the gesture of teaching.

37. Kalki: the horse-riding and destructive form, which is regarded as the tenth incarnation. *Sāttvata-saṁhitā* (12,157-163) explains that the mind of the devotee is the horse which is subdued by this form (mano-vājinam ākramya). Riding on this horse, Kalki cuts asunder all ignorance and sins, and provides for the arousal of pure knowledge. He appears in the hearts of the good folk for the sake of bestowing on them spiritual benefits He is visualized as having the complexion of burnished gold,

as all-powerful and mounted upon a mighty steed, carrying in his hands violent weapons. He sets out to protect righteous conduct, sacrifices, scriptural study and generosity ('yajñādhyayana-dānāni pari-rakṣantam eva hi')

38. Pātāla-śayana: an important form as recumbent on the serpent- couch ('ananta-śayanārūḍha') in the world below supporting the entire world (ādhāram bhuvanānām'), and lustrous like the fire that consumes the world ('kalpānta-huta-bhuk-prabhah'). The weapons like discus are personified, and are seen surrounding him. At his feet is Lakṣmī, (the goddess of prosperity) and to his right is Cintā (the goddess of thoughts); by his head is seated Nidrā (the goddess of slumber), and to his left is Puṣṭi (the goddess of nourishment). This is, according to *Pauṣkara-saṁhitā* (36,338), one of the four variant forms of Padmanābha (others being Nyagrodha-śāyi, Ekārṇava-śāyi, and Vaṭa-mūla-śāyi).

The above list is taken from *Sāttvata-saṁhitā* (9,77-83). Otto Schräder erroneously takes {Śāntatma as a form separate from Loka-nātha (as is done in *Ahirbudhnya-saṁhitā*) and says that this text enumerates thirty-nine Vibhava-forms. The wording in the text is 'lokanāthas tu śāntātmā', suggesting that 'śāntātmā' is a descriptive epithet of Loka-nātha (viz.Buddha) ('śāntātme ti loka-nāthasya viśeṣaṇam', Aḷasiṅga bhaṭṭa's comm.). It is to be noted that *Lakṣmī-tantra* omits Śāntātmā and makes the number of vibhava-forms thirty-eight (11,25, 'triṁśac cāṣṭāv ime devāh padma-nābhādayo matāh'). Pauṣkara-saṁhitā (36,215) mentions two other forms: Man-darotpāṭa-kṛt (uprooter of the Mandara mountain) and Vanitākṛti-vigraha (one who assumed the form of the damsel,

Mohinī, to assign ambrosia only for the gods).

The list of vibhavas includes not only all the ten well-known avatāras but the twenty-three 'descents' *Viṣvaksena-saṁhitā* (quoted in *Tattva-traya* comm.) distinguishes the divine manifestations (prādurbhāva, vibhava or avatāra) which are of primary significance (mukhya) and therefore worthy of worship from those which are of secondary importance (gauṇa). The former have direct divine involvement; the forms illustrate aspects of the Deity and contain divinity invariably. They appear from the Deity without forfeiting the divine character in any way even as one lamp is lit by another lamp. The latter forms are only the expressions of the divine intentions in human beings (like Parasurama, Vyasa), animals (like Matsya and Varaha) and combined forms (like Narasimha and Hayagriva), or even in the crooked mango tree in the Dandaka forest.

प्रादुर्भावो द्विधा प्रोक्तो गौणमुख्यविभेदतः।
मदिच्छया हि गौणत्वं मनुष्यत्वमिवेच्छया॥
सूकरत्वं च मत्स्यत्वं नारसिंहत्वमेव च।
यथा वा दण्डकारण्ये कुब्जाम्रत्वं ममेच्छया।
यथा वाजिमुखत्वं च मम संकल्पतो भवेत्॥
प्रदुर्भावास्तु मुख्या ये मदंशत्वाद्विशेषतः।
अजहत्स्वभावविभवाः दिव्याः प्राकृतविग्रहाः॥
दीपाद्दीप इवोत्पन्ना जगतो रक्षणाय ते।

(quoted in Aḷansiṅga-bhaṭṭa's comm.on *Sāttvata-saṁhitā,* page 187-188).

The primary forms have been assumed by the Deity for securing the welfare of mankind, and contain the divine presence in full measure. They are therefore worship-

worthy ('arcyā eva hi'). The secondary forms which are not worship-worthy ('anarcyān itarān') are also mentioned in the text cited: the four-faced Brahmā (whose mission was to create), Śiva (who is empowered to destroy), Buddha (who was meant to delude the people), Vyāsa (who edited and compiled the Vedas), Arjuna (the best of archers), Paraśu-rāma (the great sage), Pāvaka (among the Vasus), Kubera and so on ("evam ādyās tu prādurbhāvair adhiṣṭhitāh'). They are all partly possessed of the divine presence, but there are also other entirely human aspects; they are essentially souls ('jīvātmānas sarva ete').

Parāśara-bhaṭṭa, in his commentary on *Viṣṇu-sahasra-nāma,* distinguishes between direct and full manifestations of Godhead ("prādurbhāvāh kecit sākṣāt') like the incarnations of Matsya and Kūrma, and possessions of Godhead (āveśāvatāras) like Paraśu-rāma, Rāma, Kṛṣṇa and Vyāsa. But such distinctions are not always accepted. Rāma and Kṛṣṇa are often regarded as direct manifestations (sākṣāt); Paraśu-rāma and Bala-rāma as partial manifestations (aṁśāvatāra). *Tattva-traya* regards Buddha as a direct and full manifestation (sākṣāt), while *Viṣvaksena-saṁhitā* holds that it is only a case of divine possession (āveśāvatāra). *Sāttvata-saṁhitā* lists Vyāsa among primary forms whereas Parāśara-bhatta views Vyāsa only as a possession of divinity (āveśa). It is important to note that all manifestations, full or partial, are meant to secure the welfare of all manikind. But the partial manifestations have limited purposes to fulfil, "āviṣṭa-mātrās te sarve kāryārtham'), and the divine presence coexists with the personal identity of the sage or man ('ahaṁkṛti-yutāś caiva jīva-miśrā hy adhiṣṭhitāh').

The list of divine manifestations given above includes

not only complete and independent manifestations (prādurbhāva) but also minor and dependent manifestations (prādurbhāvān-tara) like that of Trivikrama which follows Vāmana. Trivikrama is the form assumed by Vāmana in the same sequence; it is but a variation (avāntara-bheda). *Viṣvaksena-saṁhitā* gives a list of thirty-six principal prādurbhāvas, omitting three from the *Ahirbudhnya-saṁhitā* list; Kapila, Dattātreya and Paraśu-rāma which are to be regarded as 'prādurbhāvāntara'. *Sāttvata-saṁhitā* (9,84) cairns that all thirty-eight forms that it lists as principal prādurbhāvas: ('prādurbhāva-gaṇo mukhyā ity uktās te samāsatah')

All manifestations emerge from Aniruddha as expressions of the two attributes that distinguish this vyūha-form (śakti and tejas), but the other four attributes that are also present in the vyūha-form do play their roles. The involvement of the two dominant attributes of Aniruddha in the prādurbhāvas is known as 'mukhya-vṛtti', while the operation of the other attributes is 'anuvrtti'. *Sāttvata-saṁhitā* regards the differentiation of the mukhya-vṛtti and the anuvrtti as the distinguishing feature of the vibhava-forms which are all of them worshipful, and which bestow welfare in this life and salvation hereafter.

मुख्यानुवृत्तिभेदेन युक्तं ज्ञानादिकैर्गुणैः
नानाकृतिं च तद् विद्धि वैभवं भुक्तिमुक्तिदम्॥

Thus *Sāttvata-saṁhitā* includes 'arcā' under the 'vibhava'. Arcā is the form of the Deity represented in an icon made of gold, silver, copper, stone or clay, and duly installed. Owing to the power of the mantras that are employed while worshipping, divine presence abides in the icon ('mantra-viśeṣa-mahimnā bhagavān saṁnihito

bhavati'); and when there is divine presence the icon is no longer a material object: it is transmuted into the very form of the Deity full of six divine attributes ("bhagavat-saṁnidhānena tāh pratimāh aprākṛtāh ṣāḍguṇya-pūrṇa bhagavan-mayā bhaveyuh'). According to *Sāttvata-saṁhitā* (6,22)

बिम्बकृत्यात्मना बिम्बे समागत्यावतिष्ठते।

Icons may be self-manifest (svayam-vyakta), installed by the gods (daiva), by great sages (saiddha) or by human beings (mānuṣa). The power of the icon varies not only according to this distinction, but depending upon the rituals of installation and daily worship. Any of the three modes (para, vyūha, or vibhava) may effectively become the arcā.

Parāśara-bhaṭṭa sums up in his commentary on *Viṣṇu-sahasra-nāma* the three modes of the Deity, mentioned in *Sāttvata-saṁhitā* (1,23 'tri-vidhena prakāreṇa param brahma śāśvatam, ārādhayanti...'):

परव्यूहविभवात्मना त्रिविधं परं ब्रह्मेति भागवत सिद्धान्तः।

(१) तैत्रपरंनामाकार्यकार्यादनवच्छिन्नपूर्णषाड्गुण्य-महार्णवोत्कलिकैतातपत्रीकृतनिः समनित्यभोगविभूतिकः मुक्तोपसृप्यमानौपाधिकम स्थानम्॥

(२) व्यूहश्च मुमुक्षुसिसृक्षया प्रदेयसृष्टिस्थितिलयाः शास्त्र तदर्थतत्फलानि ध्यानाराधने लीला चेतीदृशकार्योपयुक्त विभक्त पर गुणरूपव्यापार-शीकरव्यूहनिर्वाहितलीलाविभूतिकं मुक्तिसाध कंचतुर्धाव स्थानम्।

(३) विभवश्च तच्छाय: सुरनरतिर्यगादि: स्वविभवसजतीय ऐच्छ: प्रादुर्भाववर्ग इति। तत्र प्रादुर्भावा: केचित्साक्षात् यथा मत्स्यकूर्मादय:। अन्ये तु ऋष्यादि विशिष्टपुरुषाधिष्ठानेन यथा भार्गवरामकृष्णद्वैपायनादय:।

अपे काले शक्त्यावेशेन यथा पुरञ्जयादिषु।
इतरे च व्यक्तिषु स्वयमेवावतीर्य यथार्चावतार इति चतुर्धा॥

(quoted in the commentary on *Sāttvata-saṁhitā*, 1,27, ed. by Vraja-Vallabha Dvivedi, Vārāṇasi, 1982, p.9)

Chapter VI

PĀÑCARĀTRA PRACTICE

THE IDEA OF YĀGA

The recognition of the three modes of the Deity (para, vyūha and vibhava) becomes important in the context of iconic worship and for purposes of initiation into Pāñcarātra practice (dīkṣā). In common with other Āgamas, Pāñcarātra concedes the need for worshipping the Deity in concrete forms, and the need for obtaining proper eligibility for such worship, especially for the sake of others (parārtha).

Worship may possibly be conducted in one of four 'seats' (catus-sthānārcanā): in an icon (mūrtau, bimbe), in the fire on the altar (vedyām agnau), in a mandala (maṇḍala-madhye) or in water (viz.in a water-stretch, jalāśaye or tīrtha-madhye). Alternately, the four 'seats' are: ones own heart (sva-hṛt- padme), the sacred water-pot (kalaśe), the sun (sūrye), and the icon. Details of worship differ according to the 'seat' chosen. And the choice of the 'seat' depends upon the intellectual and spiritual equipment of the devotees. Ritualistic worship of the fire presupposes eligibility in accordance with varṇa and āśrama; worship of the Deity in ones heart is impossible for those who are spiritually not advanced. Worship in a mandala requires proper consecration. But iconic worship is the easiest and the safest method of worship for all. We read in *Viṣṇu-tattva-saṁhitā* (caryā, 4,5):

स्थण्डिलेऽग्नौ च सूर्ये हृदयपंकजे।
मण्डले प्रतिमायां च ततश्चित्रपटे तथा।।
आलये च तथाकाशे स्थानेष्वाराध्यते हरि:।
निराकारे तु देवेश नार्चनं संभवेन्नृणाम्।।
न च ध्यानं न च स्तोत्रं तस्मात्साकारमर्चयेत्।
साकारे तु कृता पूजा स्मृतिर्वा ध्यानमेव वा।
विधिना शास्त्रदृष्टेन देव एव कृता भवेत्।।

The expression 'worship' (arcanā) is strictly not applicable in cases where Godhead is viewed as devoid of form. Approaches like adoration, eulogy, contemplation and formal sequences of worship become relevant only when Godhead is conceived of as having a discernible form. This emphasizes the importance of iconic worship among different forms of spiritual practices.

The word "yāga" in Āgama refers to worship of the Deity in any of the four 'seats' mentioned above ('biṁbādiṣu bhagavad- arcanam'). But two broad varieties of yāga are recognized: (1) bahir-yāga, and (2) antar-yāga. The former is external worṣip, involving extraneous and material objects; the approach is physical (karmaṇā), verbal (girā) and mental (manasā). It is mainly meant to eradicate the defects born out of the play of two gunas, rajas and tamas. Iconic worship in the temple or at home belongs to this variety. Godhead is represented in visible and gross form, fashioned in stone, metal or clay, or drawn on paper. Elaborate rituals involving action are resorted to. This is the path of actions (Kriyā-yoga), but of actions that lead not to bondage but to salvation (karmaṇām eva mocakatvam)

तन्त्रं सात्त्वतमाचष्ट नैष्कर्म्यं कर्मणां यतः।

(*Bhāgavata,* 1,318)

However, antar-yāga is distinguished by an inward orientation. Concrete iconic representations are here dispensed with; the Deity is approached only through the mantras which represent the Deity, and this is done either in ones own body-mind complex which really is the Deity's shrine (visualizing the icon in terms of the mantra). Procedures like the placements (nyāsa), projection of the body as the temple of God, and identification of oneself with the Deity that is being worshipped.

चतुश्चक्रे नवद्वारे देहे देवगृहे पुरा।
न्यस्यैवमभिमानं तु मन्त्राख्यमवलम्ब्य च॥

(*Sāttvata-saṁhitā.* 2,58-59)

(Comm. आधार निभिहृत्कण्ठचतुश्चक्रविशिष्टे नवद्वारान्विते स्वशरीरे न्यायेन भगवन्मन्दिरबुद्ध्या मन्त्रान् विन्यस्य 'नादेवो देवनर्चये'दिति स्वास्मिन् देवत्वाभिमानावलम्बनं कुर्यात्॥)

अहं स भगवान् विष्णुरहं नारायणे हरिः।
वासुदेवोऽह्यहं व्यापी भूतावासो निरञ्जनः।
एवं रूपमहंकारमासाद्य सृदृढं मुने॥

(*Jayākhya-saṁhitā,* 11,41-42)

It is to be noted that the four vyūha-forms, the twelve vyūhāntara-forms and the thirty-eight vibhava-forms have each of them an appropriate mantra, and it is required that the devotee must, while reciting the mantra, visualize the iconic form of the Deity which the mantra represents. Recitation of the mantra and contemplation of the form must thus go together. In fact, this procedure is what is indicated by the term 'yāga' (in the pañca-kāla ideology).

Sāttvata-saṁhitā (7,25-28) provides the following mantras for the four vyūhas:

जितं ते पुण्डरीकाक्ष वासुदेवामिद्युते।
रागदोषादिनिर्मुक्तो समस्तगुणमूर्तिमान्॥
(ओं नमें भगवते वासुदेवाय)

The seed-syllable is ह्रूं।

(२) नाथ ज्ञानबलोत्कृष्ट नमस्ते विश्वभावन।
संकर्षण विशालाक्ष सर्वज्ञ परमेश्वर॥
(ओं नमो भगवते संकर्षणाय।)

The seed-syllable is ह्सां।

देवैश्वर्यवीर्यात्मन् प्रद्युम्न जगतां पते।
नमस्तेऽस्तु हृषीकेश सर्वेश्वर जगन्मय॥
ओं नमो भगवते प्रद्युम्नाय।)

The seed-syllable is ह्लं।

(४) स्थित्युत्पत्तिलयत्राणहेतवे शक्तितेजसे।
जयानिरुद्ध भगवन् महापुरुष पूर्वज॥
(ओं नमो भगवतेऽनिरुद्धाय।)

The seed-syllable is ह्सं।

The four mantras are also to be provided with placements (nyāsa) in ones own body. The devotee must visualize the mantra of Aniruddha from his own feet to the knees; the mantra of Pradyumna from the knees to the navel; the mantra of Saṁkarṣaṇa from the navel till the ears; and the mantra of Vāsudeva from the ears till the top of the head, thus identifying the four forms with his own body.

आपादाज्जानुपर्यन्तमनिरुद्धं च विन्यसेत्।
नाभ्यन्तं जानुमण्डलात् प्रद्युम्नाख्यं न्यसेन्मन्त्रम्॥

नाभेराकर्णदेशं तु मन्त्रं साङ्कर्षणं न्यसेत्।
आकर्णाद् ब्रह्मरन्ध्रान्तं चतुर्थं विनिवेद्य च।
ततस्त्वभिमतेनैव त्वास्ते पद्मासनादिना।
स्वात्मना चातुरात्मायभिमानं समाश्रयेत्।

According to *Pārameśvara-saṁhitā* (24,77-81), the seed-mantras for the twelve vyūhāntara-forms are:

I	1. Keśava 2. Nārāyaṇa 3. Mādhava	III	7. Trivikrama 8. Vāmana 9. Śrīdhara
II	4. Govinda 5. Viṣṇu 6. Madhusūdana		10. Hṛṣīkeśa 11. Padmanābha 12. Dāmodara

The specific mantras for the thirty-eight vibhava forms are

I 1. Keśava ह्यूं 2. Nārāyaṇa ह्लूं
3. Mādhava ह्वू

II 4. Govinda स्यूं 5. Viṣṇu स्लूं
6. Madhusūdana स्वूं

III 7. Trivikrama क्यूं 8. Vāmana क्लूं
9. Śrīdhara क्वूं

IV 10. Hṛṣīkeśa क्ष्यूं 11. Padmanabha क्ष्लूं
12. Dāmodara क्ष्वूं

The specific mantras for the thirty-eight vibhava forms are:

(1) ॐ नो नमः। (2) ॐ खं नमः।
(3) ॐ नमः। (4) ॐ हं नमः।
(5) ॐ टं नमः। (6) ॐ कं नमः।

(7) ॐ सं नमः।	(8) ॐ डं नमः।
(9) ॐ औ नमः।	(10) ॐ णं नमः।
(11) ॐ डं नमः।	(12) ॐ यं नमः।
(13) ॐ तं नमः।	(14) ॐ शं नमः।
(15) ॐ नं नमः।	(16) ॐ अं नमः।
(17) ॐ जं नमः।	(18) ॐ टं नमः।
(19) ॐ लं नमः।	(20) ॐ गं नमः।
(21) ॐ ढं नमः।	(22) ॐ ठं नमः।
(23) ॐ पं नमः।	(24) ॐ यं नमः।
(25) ॐ दं नमः।	(26) ॐ नत नमः।
(27) ॐ वं नमः।	(28) ॐ लं नमः।
(29) ॐ धं नमः।	(30) ॐ मं नमः।
(31) ॐ ङ नमः।	(32) ॐ चं नमः।
(33) ॐ अं नमः।	(34) ॐ फं नमः।
(35) ॐ रं नमः।	(36) ॐ ऋं नमः।
(37) ॐ तं नमः।	(38) ॐ षं नमः।

(Comm. on *Sāttvata-saṁhitā* 9,66 page 183-184). Here the seed- syllable of Viśākha-yūpa, which is the basic form of all vyūha, vyūhāntara and vibhava forms is given as न and with visarga it becomes the seed-syllable of Padma-nābha, the first of the vibhava forms. The worship of Viśākha-yūpa is said to be especially resorted by the wise folk engaging themselves in the inner-yāga ('hṛd-yāga-niratair budhaih', *Sāttvata*, 4,31).

THE SIX PLANES AND INITIATION

The procedures and rationale of initiation (dīkṣā) and consecration (abhiṣeka) into Pāñcarātra worship also involve, as said earlier, the conception of the three modes

of the Deity (para, vyūha and" vibhava). In common with Śaiva-āgama, Pāñcarātra relies heavily on formal initiation for passage through the "six planes or paths' (adhva-ṣaṭka) and for the eligibility to engage in inner worship (antaryāga) and external .worship (bahir-yāga). The concept of six 'paths' or "planes of existence' is also familiar to the Śaiva-āgama. The lowest plane is the ordinary world with its objects and enjoyments, and for one to rise above it, initiation is indispensable. And unless one rises above this plane, the obtainment of salvation is impossible.

The six planes are regarded as the transformation of Lakṣmī or energy of Para-Vāsudeva (viz.param brahma) ('prabhavāmi ṣaḍ- adhvanā', *Lakṣmī-tantra,* 22,10): varṇa, kalāmaya, tāttvika, māntrika, pādika and bhauvana (ibid.,10-11)

(1) Varṇādhvā is the first arousal (unmeṣa) from the primal and undifferentiated consciousness. *Sāttvata-saṁhitā* (19,128-129) explains that the great lord (parameśvara, viz. param brahma) assumes this form for the sake of bringing about salvation for all beings ('muktaye-khila-jīvānām'). This form is 'śabda- brahma', initially unmanifest (avyakta) but later manifest as the letters of the alphabet (varṇa, from अ to क्ष).

(2) Kalādhvā is the subsequent stage of evolution. The expression 'kalā' refers to the six divine attributes (guṇas headed by jñāna) already explained.

(3) With these two planes as basis, the next stage of transformation (vivarta) is tattvādhvā, the realm of categories, which here refer to the forms assumed by the Deity: Vāsudeva and other vyūhas, Padmanābha and other vibhavas, and whatever other forms that represent the Deity:

अध्वद्वयमुपादाय तद्रूपं मम चिन्मयम्।
वासुंदेवादि रूपेण वर्तते तत्त्ववर्त्मना।।
व्यूहाश्च विभवाश्चैव यच्चान्यद्भगवन्मयं।
तत्त्वाध्वनो विवृत्तिः सा कीर्तिता परमात्मनः।।

(*Lakṣmī-tantra,* 22,15-16)

(4) From the tattvas evolve the mantras ('tattvebhyo nirgatā mantrāh', *Sāttvata-samhitā*), which are without count. According to *Lakṣmī-tantra,* this has the prior two paths as its basis and comes into being for rescuing the beings from the ocean of transmigration. The path of mantra helps ordinary people enjoy the world as well as develop the feeling of dispassion;

it provides the sure foundation (mental crutch, mānasālambana) for successful worship by the devotees. All the mantras are alive and alert, effective and pervasive, and become transformed into the forms of the Deity. They are in fact of the nature of Lakṣml, the energy of Godhead.

उत्तारणाय जीवानां मग्नानां भवसागरे।
भोगाय भवसंस्थानां वैराग्यजननाय च।।
आराधनस्य सिद्ध्यर्थं मानसालम्बनाय च।
मन्त्राध्वा परमोदारो मम चिद्रूपलक्षणः।।
वासुदेवादिदेवानां मूर्तिभावं व्रजत्यसौ।
मन्त्राः सर्वे चिदात्मानं सर्वगाः। सर्वसाधाकाः।।

(ibid., 22, 18-20)

The text (22,21) derives the word mantra from the two roots 'man' and 'trai' and explains that mantras protect the person who thinks about them ('trāyamāṇaś ca mantāram'), and that they are meant to secure happiness here and salvation hereafter ('bhogāpavargadā hy ete'). They are the very forms of the Deity.

(5) From the plane of mantra evolves the plane of the normal states of human experience (pādādhvā), to wit wake-fulness, dream and deep sleep (excluding the turya or the state beyond deep sleep)

एवं चतुर्विधे मार्गे निर्दिष्टेऽस्मिन् पदाभिधे।
तुर्यवर्ज्यं सुषुत्प्यादिरशुद्धां भजते गतिम्॥

(ibid., 22, 26-27)

(6) The final evolute is the plane of woridly existence (Bhu-vanādhvā) consisting of fourteen worlds and composed of the three gunas (sattva, rajas and tamas); comprehending all objects of enjoyment.

द्विसप्तभुवनं विश्वं गुणत्रयमयं हि यत्।
तदशुद्धं जगन्नित्यं भोग्यं प्राप्यं पृथक्स्थितम्॥

(*Sāttvata-saṁhitā*, 19, 136)

The six planes of existence are characterized by the quality of rejection-and-acceptance ("adhva-ṣaṭkam heyopādeya-lakṣaṇam'). The last two are to be rejected (heya) for they are impure (aśuddha) and filled with stain (mala-paṅkila). They are described as products of delusions (māyīyādhva-dvaya); they attract the ordinary beings to the world of sensory experience and sensual pleasures. The other four planes are to be accepted, for they lead one to salvation in gradual measures.

The role of initiation consists in strengthening the candidate's aversion to the first two planes and pursuance of the other four planes. One who has developed deep dispas-sion for normal pleasures of life is drawn into the plane of mantras; and the mantras by their own power (sva-śaktyā) lead him to the plane of categories (tattvādhva), viz. the various forms of Vāsudeva. In due course he

moves on to the plane of divine attributes (kalādhvā), and finally to the plane of sabda-brahman (varṇādhvā). By understanding the nature of sadba-brahman (who in reality is the Pāra-Visudeva or param brahma) he realises the supreme and tranquil state of Viṣṇu, viz.sal-vation ('prāpnoti tat-parijñānan, suśāntam paramam padam', *Sāttvata-saṁhitā,* 19,150)

The cleansing of the plane of woridly existence (bhuvānadhva- pariśodhana) marks the initial equipment for initiation. It is likened to the release of the caged bird, which will then fly upwards

विमुक्तः पञ्जराद्यद्वत्सुखमास्से विहंगमः।
ऊर्ध्वपाती तदारूढस्त्वेवं मन्त्रबलाच्छिशुः।

(ibid., 19, 99-100)

Initiation is of three varieties (cf.ibid.,19,4), in accordance with what one looks for..

(1) Para-dīkṣā (also called sūkṣma-dīkṣā or brahma-dīk-ṣā) which will ultimately lead to salvation (kaivalya-phala-dā);

(2) Vyūha-dīkṣā (also called caturātmīya). calculated to accomplish woridly welfare as well as salvation (bhoga-kaivalyadā); and

(3) Vaibhava-dīkṣā (or vibhava-dīkṣā), which will accomplish only woridly welfare (bhogadā)

Woridly welfare and salvation are both normal aspirations and the Āgama recognizes the validity of this position. It is therefore that *Sāttvata-saṁhitā* (16,40) suggests that the three initiations must be resorted to by all those who seek prosperity here and emancipation hereafter ('nihśreyasa-vibhūtyarthār-tham grāhyam dīkṣā-trayam'). And the same text makes all people without any

discrimination or reservation eligible for initiation of whatever variety: devotees, advanced souls, old people, women, children and ignorant folk (19,5-6).

While the ritualistic sequences are elaborate and involve considerable expense, there are three procedures suggested:

Those who are wealthy are to be initiated by employing the procedure of mahā-maṇḍala-yāga, which is both elaborate and expensive. But those who are not wealthy may be initiated only by a simple fire-ritual. And those who are poor and indigent may be initiated by a mere word of mouth.

महामण्डलयागेन हवनाद्वाथ केवलात्।
वाचा केवलया वापि दीक्षैषा दीक्षैषा त्रिविधा पुनः।
वित्ताढ्यस्याल्पवित्तस्य द्रव्यहीनस्य च क्रमात्॥

(*Lakṣmī-tantra.* 41,9-10)

All initiations, however, are of equal merit, and they cleanse the candidate of all the sins accumulated in all the previous births. However, a prior period of practice spent in sense-restraint and mind-control will be an asset, as this practice will remove the stains of body, mind and speech relevant to this birth, and thus prepare him to receive initiation which will remove the stains acquired in previous births.

एवं संशुद्धदोषाणां बहुजन्मार्जितस्य च।
कल्मषस्य विघातार्थं नरसिंहीं महामते।
कृत्वा वै साम्प्रतं दीक्षां दद्याद्वै मन्त्रपूर्वकम्॥

(*Sāttvata-saṁhitā,* 16,25-26)

The initial initiation is into the mantra specific to one of the vibhava-forms of the Deity, preferably but not

necessarily Narasiṁha: whatever among the thirty-eight forms appeals to the candidate may be selected, and the appropriate mantra communicated to the candidate ('vaibhava-mantreṣu yasya yasmin abhirucis tenaiva tat kāryam', comm. on above). The next higher initiation employs the vyūha-forms, and the final initiation the transcendal form (parā).

Initiatory rites involve five consecrations (pañca-saṁskāra):

(1) branding of heated metallic emblems of Viṣṇu, viz. discus and conch, on the arms of the devotee (tāpa, tapta-mudrāṅkana); (2) the wearing of marks on the forehead signifying devotion to Viṣṇu (puṇḍra, ūrdhva-puṇḍra); (3) the bestowal of one of the names of Viṣṇu (nāma); (4) the formal communication of the selected mantra (mantra for recitation and contemplation); and (5) fire-rituals (yāga).

तापः पुण्ड्रस्तथा नाम मन्त्रो यागश्च पञ्चमः।

(*Īsvara-saṁhitā.* 21,284)

Of these, the ritualistic branding of the metallic emblem of discus on the arms is of great importance, for one devoid of this ceremony is incapable of seeking refuge in Viṣṇu:

चक्रेणैवाङ्कितो विद्वान् वासुदेवं समाश्रयेत्।

(*Pādma-saṁhitā*)

The emblem is made in an alloy of five metals ('pañca-loha-mayam cakram'), and is heated on sacred fire for purposes of consecration with appropriate mantras and duly worshipped. The branding of this on the devotee will transform him into a 'Vaiṣṇava' (a devotee belonging entirely to Viṣṇu)

लोहैरनलसंतप्तस्तत्तन्मन्त्राधिवासितैः।
पूजितैर्गन्धाद्यैरङ्कितव्याः क्षणेन तु॥
(*Pārameśvara-saṁhitā*, 15,963)

Only when this ceremony is gone through, the candidate becomes fit for receiving initiation.

सुदर्शनं धारयित्वा वह्नितप्तं द्विजोत्तमः।
उपनीय विधानेन पश्चात् कर्मसु योजयेत्॥

It is to be noted that in later Pāñcarātra texts, the explanations of the six planes (ṣaḍ-adhva) and the prescriptions for initiations are given quite differently. For instance, we find that the six planes mentioned in *Śrī-praśna-saṁhitā* (16,97-98) take this order and context: Kālādhva (referring to time, the fourteen Manus, the four yugas, samvatsara, ayana, ṛtu, māsa etc.), Pādādhvā (the seven worlds below satya-loka, tapo-loka, jano-loka etc.), Tattvādhvā (twenty-five categories of existence), Varṇādhvā (the four castes, Brāhmaṇa and so on) and Mantrādhvā (the varieties of mantra like udgītha, aṣṭārṇa, manu and ṣaḍarṇa).

The same text (16, 17-20) explains initiation (dīkṣā) as that which destroys the transmigratory world and makes for the perception of the supreme foothold of Viṣṇu:

ईक्षते कर्मण येन तद्विष्णोः परमं पदम्।
द्यति संसारमखिलं तेन दीक्षेति भण्यते॥

and classifies it into three types: gross (sthūla), subtle (sūkṣma) and transcendental (parā) (16,23), relating them to the four grades of priests: samayī (eligible only for household worship, sthūla), putraka and sādhaka (sūkṣma

and madhyama) and ācārya (parā, qualified to take up worship in a temple, and competent to provide initiation for others). Further, the initiation is related to the tantra, tantrāntara, and mantra siddhānta divisions. Initiations also differ according to the castes : bhāga (for brāhmaṇas, and kṣatriyas), vardhanī (for vaiśyas) and maudgalī (for śūdras).

Chapter VII

TANTRA-SĀRA-SAṄGRAHA

In some of the South Indian temples dedicated to Viṣṇu or Śiva, especially in the coastal regions of Karnāṭaka (South Kanara), worship is conducted according to Tantra-sārāgama, which claims to belong to the Pāñcarātra division. The principal work of this Āgama that is available now is *Tantra-sāra-saṁgraha*, a short work of 400 verses in four sections by Ānanda- tīrtha (Madhvācārya, 1119-1197 A.D.), one of the great ācāryas (the other two being Śaṁkara, 632-664 and (Rāmānuja, 1017-1137). The Vedāntic system that he expounded and the sect that he founded emphasize Viṣṇu as the supreme Deity, and prescribe worship of Viṣṇu as the major method of obtaining emancipation. Ānanda-tīrtha affiliated himself to the Vedic tradition, but counted among the authoritative texts Pāñcarātra:

ऋगादयश्चत्वारः पञ्चरात्रं च भारतम्।
मूलरामायणं ब्रह्मसूत्रं मानं स्वतः स्मृतम्॥

(*Mahābhārata-tātparya-nirṇaya*)

इत्येव श्रुतयोऽशेषाः पाञ्चरात्रमथाखिलम्।
मूलरामायणं चैव भारतं स्मृतयोऽखिलाः॥
वैष्णवानि पुराणानि सांख्ययोगौ परावपि।
ब्रह्मतर्कश्च मीमांसेत्यन्तः शब्दसागरः॥

अनन्ता युक्तयश्चैव प्रत्यक्षागममूलकाः।
एतदेव च सच्छास्त्रं दुःशास्त्रं तु ततः परम्॥

(*Anu-vyākhyāna,* 3,3,1)

But what he meant by Pāñcarātra is not certain, although the expression 'the entire Pāñcarātra' ('pāñca-rātram athākilam') would suggest a whole corpus of texts belonging to the Pāñcarātra ideology. That the Nārāyaṇīya section of the epic *Mahābhārata* projects the Pāñcarātra view point has already been mentioned. It is probable that a group of texts expatiating on this view point, now on longer extant, was available to Ānanda-tīrtha. He does not, however, mention any of the these texts. The title of his own work indicates that he was attempting to condense (saṁgraha) a more elaborate work bearing the name *Tantra-sāra.* And he refers to this latter work as 'taught by Viṣṇu himself ("atha viṣṇūdite tantra-sāre', 4,1). And even his own work is given as what was communicated by Viṣṇu to Brahmā (1,2).

विधिं विधाय सर्गादौ तेन पृष्टोऽब्जलोचनः।
प्राह देवो रमोत्सङ्गविलसत्पादपल्लवः॥

He appears to have consulted a large number of Pāñcarātra texts before deciding upon *Tantra-sāra* as providing the most suitable method of worship, for he says that although innumerable are the tāntrik methods suggested by Viṣṇu (in the Pāñcarātra system), this is the easiest of the methods and also the most effective.

तन्त्रमार्गास्तु हरिण ह्यसंख्याः कीर्तिता अपि।
तेष्वयं सुगमो मार्गः सुफलश्चानुतिष्ठताम्॥

(3,138)

And he claims to have included in his *Saṅgraha* all the necessary and sufficient details that one must know and perform, to render the worship complete

यवतो ह्यननुष्ठाने कर्मपूर्तिर्न विद्यते।
तावत्समस्तं कथितं ह्यस्मिंस्तन्त्रे यथाविधि॥

(3,139)

While the general trend of Tantra-sarāgama appears to accord with the Pāñcarātra ideology which we have been consid ering till now, there are many significant departures. *Lakṣmī-tantra* (24,11) holds that Brahman is actually Lakṣmī-nārāyaṇa ('jyotis tat paramam brahma lakṣmī-nārāyaṇāhvayam'), but *Tantra-sāra-saṅgraha* (4,106) insists that devotion to Viṣṇu (Brahman) should be supreme, and that worship of Lakṣmī should come late'' The four forms of the Deity (Vāsudeva, Saṁkarṣaṇa, Pradyumna and Aniruddha) are recognised (1,22-23) in Tantra- sārāgama and come frequently for worship; but the vyūha ideology is entirely absent. Twenty-four iconic forms (Keśava and others) are enumerated (1,15), but not as vyūhāntaras. The Vibhava-forms are here not recognized, although many among the thirty-eight forms do receive worship. On the other hand, we find here the fifty forms of Viṣṇu being regarded as representing the letters of the alphabet (1,5).

The role of initiation (dīkṣā) is mentioned only casually (as for instance in 2,10-11, 'pratimām śiṣyam eva ca', 'pratimāyām sannidhi-kṛccişye māhātmaya-kṛd bhavet'), and no definition, explanation or classification is attempted. Even the worship rituals prescribed here are simple, and no distinction is made between worship at home and worship in the temple, although there are details about the construction and consecration of temples and making of

icons. The text declares rather remarkably that even if the actions prescribed in the Āgama are not performed, one would derive all the benefits and even more successfully by devoting himself to Viṣṇu with no motivations whatever (4,122)

अकुर्वंश्च क्रिया भक्त्या निरपेक्षो भजन् हरिम्।
सर्वमेतदवाप्नोति विशेषेण न संशयः॥

Tantra-sāra-saṅgraha (1,67) mentions four methods of worship as leading to the obtainment of all the objectives of human existence (the puruṣārthas : virtuous life, wealth, woridly pleasures and salvation): (i) recitation and repitition of the mantras (japa), (ii) contemplation (dhyāna), (iii) fire-rituals (huta) and (iv) iconic worship (arcā).

जपध्यानहुतार्चादीनेवं यः कुरुते सदा।
धर्मार्थकाममोक्षणां भाजनं स्यात्स एव हि॥

And the text recognizes five 'seats' of the Deity where worship may be conducted: (i) maṇḍalas, (ii) iconic representations, (iii) ones own heart, (iv) sacred water-pot, or (v) mere platform or altar (1,46):

पूज्यश्च भगवान्नित्यं चक्राब्जादिकमण्डले।
चले वा हृदये वाऽपि जले वा केवलस्थले॥

Of the forms of Viṣṇu specified for worship in the Kalaśa (sacred water-pot), one hundred are enumerated along with the primary form (mūla-mūrti) 2,7-8):

(1) Forms of the letters, Aja to Narasiṁha: 51
(See Appendix VII)
(2) Forms, Keśava, Nārāyaṇa and so on: 24
(3) Ātmā, Antarātmā, Paramātmā and Jñānātmā: 4
(The four selves in ascending order)

(4) Viśva, Taijasa, Prājña and Turīya: 4
The forms presiding over wakefulness, dream, deep sleep and the state beyond)

(5) incarnations (the ten well-known incarnations, and Vyāsa, Dattātreya and Śiṁśumāra) : 13

100

A brief content-analysis of the *Tantra-sāra-saṅgraha* may be given here, because the text has not been sufficiently known, and also because this is the only text that is available in this Āgama division.

CHAPTER 1. (Total number of verses, 72): Viṣṇu, asked by Brahmā, relates that He it is that is full of all auspicious attributes, and the praṇava (om) consisting of eight units (the three articulations, a, u and ma, nāda, bindu, kalā, śānta and ati-śānta); the eight units of the pranava are really the eight forms of the Deity: oṁkāra (11). The twelve iconic forms (Keśava etc.) are evioved out of the twelve letters (eight units of the omkāra and four vyāhṛtis representing the four forms Vāsudeva, Saṁkarṣaṇa, Pradyumna and Aniruddha), and constitute the twelve-lettered mantra (om namo bhagavate vāsudevāya) (12-13).

Iconographic details of the four forms (Vāsudeva etc.), the twenty four forms (Keśava etc.), the eight forms (Viśva etc.), the ritualistic placements and so on (14-45).

Worship procedure (46-66) Benefits of worship (67-72) CHAPTER II (Total number of verses, 23):

Ritualistic placements (nyāsa) of the mantra-units (1-3) Prāṇāyāma (4-5); Japa (6);

The worship of the sacred water-pot (kalasa) in which one hundred forms of the Deity are invoked (7-12);

Fire-ritual (homa) (13-23)

CHAPTER III (Total number of verses, 140)
Iconographic and iconometric particulars (1-38)
The selection of stone or wood for making icons (39-45) Selection of site for building a temple (45-52);
Architectural prescriptions (53-73);
Rituals connected with building (74-76);
Preparing the icon for installation (77-78)
Installation rites (79-113)
Renovation of temples (114-118)
Purification rites (120-121)
Installation of gods other than the main image (122-126) Tattva- deities and contemplation on them (127-137)
Concluding verses (138-140)

CHAPTER IV (Total number of verses, 165)
Introductory verse (1)
The mantras pertaining to different forms of Viṣṇu: Bhūvarāha, Śrīkara, Narasiṁha, Dadhi-Vāmana, Vāmana, Trivik-rama, Rāma. Prarașu-rāma, Kṛṣṇa, Veda-vyāsa, Hayagrīva, Kapila and Dattātreya (2-53)
Vedic mantras (55-56)
The mantras of Lakṣmī (57-59)
The mantras of Bhū and Durgā (60-64)
The mantras of Brahmā (65-67)
The mantra of Mukhya-prāṇa (68-69)
The mantra of Sarasvatī-Bhāratī (71-74) The five-lettered mantra of Śiva (76-79)
The mantra of Pārvati (80)
The mantra of Śeṣa (81-82)
The mantra of Garuḍa (83-85)
The mantra of the guardians of directions (86-87)
The mantra of Skanda (88)

The mantra of Sūrya (89-60)

The mantra of Kṣipra-prasāda (viz. Gaṇapati) (61-63)

The mantras of Dhanvantari (64-103)

The importance of good conduct, reverence for the guru, devotion to the Deity and selfless approach (104-114)

The mantra of Dhanvantari from the Vedic lore (115) The benefits from the mantras (116-122) Ritualistic placements and its varieties (123-129) The characteristics of the good master (130-135)

Two kinds of approach to divinity (upāsanā): study and examination of scriptures (by śravaṇa and manana) and meditation (dhyāna); the four-fold limbs of this approach; yama, niya-ma, āsana and prāṇāyāma; their particulars (136-144)

Details of Prāṇayāma, asana, five-fold suṣumṇā, Iḍā, Piṅ-galā, the 72 nāḍis for purposes of contemplation of the Deity (145-156)

Dhāraṇā and dhyāna (157-158) The importance of bhakti (157-161) Concluding verses (162-165)

IDEOLOGICAL BASIS

It may be noted that Tantra-sārāgama relies entirely on the religious philosophy crystallized by Ānanda-tīrtha (Madhvācārya), and adopted by the Haridāsas of Karṇāṭaka (wandering minstrels who were also saints and poets). This position incorporates the essential ideas of Sāṁkhya, Yoga, Bhāgavata, and Vedānta as interpreted by Ānanda-tīrtha (the viewpoint known as Tattva-vāda, emphasizing plurality, 'bheda'). Thus it has many features in common with other Āgama divisions, but has a distinct approach as regards theological and ontological issues.

While, for instance, accepting the concept of twenty-four fundamental categories of existence (tattva) of the Sāṁkhyan system, this Āgama involves all the categories in a theistic context. The categories are said to be pervaded and governed by the five forms of the Deity (Aniruddha, Pradyumna, Saṁkar-ṣaṇa, Vāsudeva and Nārāyaṇa) and the four aspects of the Deity (ātmā, antar-ātmā, param-ātmā and Jñānātmā)

I	tanmātra	guṇa	jñānendriya	karmendriya
1. Aniruddha:	pṛthvī (earth)	gandha (smell)	śrotra (hearing)	vāk (speech)
2. Pradyumna:	(water)	apa (taste)	rasa (sight)	cakṣu pāṇi (prehension)
3. Saṁkarṣaṇa	tejas (fire)	rūpa (form)	tvak (touch)	pāda (locomotion)
4. Vāsudeva	vāyu (air)	sparśa (touch)	jihvā (taste)	pāyu (elimination)
5. Nārāyaṇa	ākāśa	śabda (sound)	nāsikā smell)	upasthā procreation)

II
1. Ātmā: manas (mind)
2. Antarātmā: ahaṁkāra (ego)
3. Paramātmā: mahat (consciousness)
4. Jñānātmā: avyakta (unmanifest)

Viṣṇu as the twenty-fifth category abides in all the above categories, enlivening them and inspiring them. He is the supreme principle directly and solely responsible for the entirety of the world-processes and for all the activities of the living beings. Viṣṇu pervades all living-beings through the principle of life (Vāyu) and makes the individual soul (jīva) do what it does. We read in *Śaṇḍilya-tattva*:

अव्यक्ताद्याः पृथिव्यन्ताः ये तत्वाद् भासुरा स्मृताः।
शरीरिणां शरीरस्थास्ते तत्त्वस्थाश्व नित्यशः॥
विष्णुना प्रेरितास्सर्वे कारयन्त्यनिशं क्रियाः।
तेषु स्थित्वा स्वयं विष्णुः तत्त्वाख्येषु शरीरिषु॥
तत्त्वाद्यैः कारयत्यद्ध पृथक् शक्ता च ते यतः॥

The concept of individual self (jīva) in this ideology involves the view, that the self (the nature of which is extremely subtle) is pervaded and inspired only by Viṣṇu (Nārāyaṇa) and his energy Lakṣmī (Ramā). Lakṣmī enters into the self and inspires it because she is subtler than the self; and Viṣṇu is subtler still and enters into and inspires Lakṣmī. Viṣṇu abides in every soul as its deity or principal factor (biṁba-rūpa) and governs all its activities through Vāyu (who however cannot enter into or pervade the soul but can function in the soul's extension into the body, mind and sense-organs, as the rays of light from a lamp). Viṣṇu governs the soul in the shape of twelve presiding deity-forms:

(1) Śakti (energy)
(2) Pratiṣṭhā (foundation)
(3) Saṁvit (consciousness)
(4) Sphūrti (inspiration)
(5) Prakṛti (Nature)
(6) Kalā (aspect)
(7) Vidyā (knowledge)
(8) Mati (intelligence)
(9) Niyati (determining tendency)
(10) Māyā (creative power)
(11) Kāla (time)
(12) Puruṣa (the Person)

Even the physical form of an individual is governed in its nature and function by the five forms of the Deity. In the head is Nārāyaṇa (symbolized by Oṁ); in the region from the neck till the loins is Vāsudeva (hrīṁ); from the loins till the feet is Saṁkarṣaṇa (śrīṁ); on the right side is Pradyumna (klīṁ) and on the left Aniruddha (oṁ). It is also said that during the allotted life-span of the individual (one hundred years), the first thirty years are governed by the Vāsudeva-form; the next twenty-seven (from 31 to 57 years) by the Saṁkarṣaṇa-form; and the last eighteen years of life by the Aniruddha-form.

Viṣṇu as Puruṣa (the all-pervader and provider of bliss puru pūrṇānandam, ṣanoti dadāti) has three phenomenological aspects. As creator, activator and essence of the principle of conscious ness (mahat) he is known as Aniruddha. As the creator, activator and essence of the cosmos he is Pradyumna. And as the principle which pervades, inspires and governs the individual beings he is Saṁkarṣaṇa. The three aspects correspond with Viṣṇu, Brahmā and Rudra respectively.

विष्णोस्तु त्रीणि रूपाणि पुरुषस्य महात्मनः।
प्रथमं महतः स्त्रष्ट्र द्वितीयं त्वण्डसंस्थितम्।
तृतीयं सर्वभूतस्थं तानि ज्ञात्वा विमुच्यते॥

The concept of 'birhba' is peculiar to this system of thought. The word means the deity, the real substance, the original reality. It is distinguished from 'prati-biṁba', which signifies a counterpart, a reflection, an image. The physical body, which is inert and becomes enlivened and active only when the soul takes hold of it and assumes its form, is described as the pratibimba of the soul, which is its biṁba. The pervasion of the soul in the physical body

is like the rays of light from a lamp illumining a room. The pratibiṁba can neither exist nor function in the absence of biṁba, even as there can be no reflection or image in the absence of the substance. However, the soul itself is only a pratibimba for the deity (Viṣṇu) who fills it and activates it and thus becomes the bimba for it. The soul is like coal into which fire (the Deity) enters and makes it glow ('aṅgāre vahnim iva nlveśya jīvam'). The Deity is immanent in the soul, assuming its nature and pervading its form. When the Deity abiding in the soul and assuming the form of the soul moves, the soul moves, and when the soul moves the physical body moves. This is known as the doctrine of 'biṁbakriyā'.

In every living being, the Deity abides in four forms (i) prājña, (the expression of tamas, settled in the space within the heart), responsible for the sleep of the soul, when there is no creative activity whatsoever; this is the bimba for the condition of deep sleep (suṣupti);

(ii) taijasa (the expression of rajas, settled in the throat region), responsible for the state of dream for the soul (svapna) and for the involvement of the soul in the phenomenal world (until liberation);

(iii) visva (the expression of sattva, settled in the eyes) responsible for the state of wakefulness, identified with the condition of the emancipated souls; and

(iv) turya (enjoyment of the bliss of ones own innate nature and svarūpa), Vāsudeva who is the biṁba for the souls freed from phenomenal existence. *Sāra-saṁgraha* says:

मुक्तानां बिम्बरूपस्तु तुर्योऽपरोक्षिणाम्।
संसारिणां तैजसश्च सृज्यानां प्राज्ञ उच्यते।।

परमात्मा चतूरूप: सर्वप्राणिशरीरग:।

Further, the doctrine of bimba explains the presence of the Deity in the individual being by referring to three finer aspects of the Deity within the heart-lotus. The space-within-the-heart (hārdākāśa) is of two varieties: the gross space within the physical body, and the bimba occurs here in the size of a thumb (aṅguṣṭha-mātra) of the physical hand; and the subtle space within the soul's own spiritual body, and the bimba occurs here in the size of a thumb of the soul's own spiritual hand ('jīvāṅguṣṭha-mito jīve, sthūlāṅguṣṭha-mito hṛdi'). In both cases the biṁba assumes the form of the soul (Jīvākāra), i.e. the form of its physical body (sthūla-deha) as well as its spiritual body (svarūpa-deha).

The biṁba as abiding in the heart-lotus of the soul has three forms:

(1) Mūleśa (also called Haṁsa): At the base of the pericarp of the lotus, he goes round the petals like the potter's wheel ('kulāla-cakra-vat'); he is of the size of the top digit of the thumb of the soul's spiritual body ('tat-karṇikā-mūla-deśe jīvāṅ-guṣṭhāgra-mānatah'). He is also visualized as having one head, two feet and eight arms. Settled at his feet (in between the two big toes of the feet) is Vāyu, called Sūtra, standing in the posture of submission (añjali-baddha) (iconically represented as Muk-hya-prāṇa, Hanumān). And at the feet of this Vāyu (in between the two big toes of the feet. is the soul (jīva) with his subtle body.

As this form of the Deity moves about in the eight petals of the heart-lotus (in the eight directions) along with Vāyu and the soul, the soul experiences the state of wakefulness (jāgrat) as follows:

Petals	Presiding deity	Inclinations
(i) East	Indra	religious acts, meritorious deeds etc.
(ii) South-East	Agni	Sleep, sloth, hunger and thirst
(iii) South	Yama	anger, arrogance etc.
(iv) South-west	Nirṛti	evil deeds, cruelty etc.
(v) West	Varuṇa	jovial mood, light heartedness etc.
(vi) North	Kubera	virtuous deeds
(viii) North-east	Rudra	generosity, forgiveness etc.

When this form of the Deity abandons the peregrinations among the petals, and retires into the centre of the pericarp of the lotus moving about amidst the filaments, the soul experiences dreams: the involvement with external world has here been given up, and the inclination is inward (svapna).

When the form of the Deity withdraws itself even from the filaments of the pericarp and moves round the edge of the pericarp, the soul experiences the bliss of deep sleep (suṣupti). When however the form returns to the movement in the petals, wakefulness is resumed.

(2) Agreśa: This is the principal form of the bimba (mukhya-bimba), abiding in the centre of the pericarp of the heart-lotus of the soul's spiritual body. It is of the size of the thumb (from top to bottom) of the spiritual hand of the soul. And its nature is knowledge and bliss (jñānānanda-svarūpa). It is called ātmā', because it pervades the soul at all times, without interruption or separation

(3) Prādeśa: This form abides above Agreśa in a pavilion of celestial jewels. It is of the size of the distance

between the thumb and the fore-finger when they are held as far removed from each other as possible (this distance is known as prādeśa-mātra), and it is known as the 'antāratmā', protecting the soul by bestowing upon it its own natural bliss (svarūpānanda) in the state of deep sleep as well as in the state of emancipation. The advanced religious devotees are said to realise first the presence of this form in their physical bodies.

The physical body is regarded as the "city" of the bimba who is therefore Puruṣa'. Vāyu guards this 'city' in the form of five vital functions (prāṇa, apāna, udāna.vyāna and samāna). The city has eight gateways (nava-dvāra):

on the East:

eyes (Sūrya and Candra)
nose (Nāsatya and Dasra as nostrils)
mouth (Agni) 2

on the South and on the North :

ears (the dig-devatās) 2

on the West:

the organ of elimination (Mitra) the organ of procreation (Svāyaṁbhuva-Manu) 2

on Top:

the top of the head (brahma-randhra), Brahmā.. -.1

The bodily constituents (dhātus) are the surrounding ramparts (prākāra) (rāja-mārga) and the 72,000 nāḍis are the lanes (upa- vīthi) of the 'city'. The four channels staring from Suṣum-ṇā in the four directions in addition to the central Suṣumṇā reprsent the five divisions of the body, the five forms of the Deity and five lotuses serving

as the pavilions (maṇḍapas) for the five forms of the Deity. They are also accommodated in the five units of the fifty-one lettered alphabet.

The concept of 72,000 nāḍies (subtle channels of vital current constituting the inner structure of the constitution of all living beings is universally accepted in the tāntrik systems, as also in this Āgama. In each of the nāḍies, all the twenty-four fundamental categories of existence (tattvas) together with their presiding deities (tattvābhimāni) are present; and Viṣṇu (Vāsu deva) abides in all them as their common biṁba.

The distribution of the nāḍies in the human constitution follows male-female dichotomy; 36,000 nādies on the left being feminine and an equal number of nādies on the right being masculine. On each side, the distribution is as follows:

1. From the loins till the soles of the feet: 12,000
2. Torso (from the neck till the loins) : 14,000
3. Arms (shoulder to the finger-tips) : 4,000
4. Inside the head : 6,000

Total 36,000

In all the 72,000 nāḍies, the eight-fold prakṛti is an important ingredient (the five bhūtas, mahat, anaṁ-kāra and avyakta), and these eight aspects of prakṛti are regarded as the original factors (mūla-rūpa). The eight forms of the Deity (viśva, taijasa, prājña turya; ātmā, antarātmā, paramātmā and jñānātmā) are present in each of them. Each of these forms in relation to each of the aspects (8 x 8) has a thousand sub-divisions, giving us the number 64,000, and each of the eight original factors has like wise a thousand divisions, giving us the number

8,000; altogether, there are thus 72,000 forms of the Deity corresponding to the nādies.

The total number is arrived at in another way, by enumerating the aspects of prakṛti as nine (avyakta, mahat, ahaṁkāra, manas and five bhūtas) in each of which are present the eight forms of the Deity mentioned above (8 x 9), and by assuming that each aspect- form has a thousand divisions.

The nāḍi known as suṣumṇā (also called Brahma-nāḍi) is regarded as the principal or central nādi: taking its origin in mūlādhāra and rising straight to the top of the head. This has four branches (Vajrikā and so on) spreading on the four sides of the body and all five are in actuality one nāḍi. The five forms of the deity preside over them:

मूलाधारं समारभ्य त्वामूर्धानमृजुस्थिता।
मध्ये सुषुम्णा विज्ञेया वज्रिकार्या प्रकाशिनी।
वैद्युता ब्रह्मनाडीति सैव पंचप्रभेदिनी॥
पृष्ठवामग्रदक्षान्तर्भेदास्ते च क्रमेण तु।
प्रद्युम्नादि स्वरूपेण ध्येयं सिद्धिमभीप्सता॥

(*Tantra-sāra-saṅgraha*, 4,160-162)

1. Back of the body : Vajrikā : Pradyumna
2. Left side : Āryā : Aniruddha
3. Front : Prakāśinī : Vāsudeva
4. Right side : Vaidyutā : Saṁkarṣaṇa
5. Centre : Brahma-nāḍi : Nārāyaṇa

Related to the concept of vital channels (nāḍies) is the concept of vital centres imagined as lotuses (padma). The five forms of the Deity preside over the six vital centres arranged in the inner human constitution : (after figure)

Location	Padma	Varṇa	Nāḍi	Mūrti	Maṇḍala
1. Mūlādhāra	4-petalled	(red)	Āryka (25)	Pradyuma	Trikoṇa-(Agni)
2. nābhi (navel)	6-petalled	(red)	Vajrikā (25)	Aniruddha	Shaṭ-koṇa (Vāyu)
3. hṛdaya (heart)	8-petalled	(white)	Prakāśikā (25)	Vāsudeva	Dvādaśa-Koṇa (Sūrya)
4. indra-yoni (palate or throat)	2-petalled	(white)	Vaidyut (25)	Saṁkar-shaṇa	Trikoṇa (Agni)
5. bhrūmadhya (middle of eye-brows)	4-petalled	(white)	Sushumṇā (1)	Nārāyaṇa	Trikoṇa (Agni)
and top of head (śiras (twelve aṅgulas above)	12-petalled	(white)		Nārāyaṇa	

मूले च नाभौ हृदयेन्द्रयोनि भ्रूमध्य मूर्ध्नि
द्विषडन्तकेषु।
चतुर्द्विष्टं द्विचतुर्द्वितु कन्दलेषु पद्मेषु सितारुणेषु।
पंचात्माकोऽसौ भगवान् सदैव ध्येयो हृदन्तान्यरुणानि
तानि॥

(ibid. 163-164)

The prādeśa form of the biṁba resides in the eight-petalled lotus in the heart; and Vāyu (Mukhya-prāṇa) is located in the two- petalled lotus in the throat (or palate), engaged uninterruptedly in 'haṁsa-japa', which is for the soul (jīva) what respiration is for the gross body.

शरीराभिमानी यो हृदि संस्थो जनार्दनः।
अभिमानवतो देहे जीवस्य स नियामकः॥
स एव सूर्यसंस्थश्च हंसः सोऽहमिति श्रुतः।
स एव सूर्यसंस्थेन रूपेणैवाक्षिणि स्थितः।
अतोऽहं ब्रह्मास्मीत्यादिष्वहं शब्दों अहेयत्ववाचीति
सिद्धम्॥

(Ānanda-tīrtha's Bṛhadāraṇyaka-bhāṣya)

हंनामा हन्यमानत्वात् जीवस्य समुदाह्यतम्।
जीवादन्यों यतो विष्णुरहं नामा ततः स्मृतः॥

(Aitareya-bhāṣya)

The idea of bimba is important inasmuch as it is only the direct realization of the bimba (biṁbāparokṣa) that is of fundamental significance in emancipation. Viṣṇu-tīrtha's *Ṣoḍaśi* ('*bandhaka-prakaraṇam*') explains that there are two forms of Godhead : one which abides within the soul, and the other outside it, forming the basis for all incarnatory

forms. The former is the bimba, which in countless forms and for ever

separately abides within the individual souls in creation as well as dissolution. The realization of this bimba is in fact emancipation.

अस्ति हि भगवतो रूपद्वयम्। तत्र जीवान्तस्थमाद्यं बहिष्ठं द्वितीयम् तदेव च प्रलये सकलावतारलयाधिष्ठानं प्रधानम्। तस्मादेव च सृष्टावखिलावतारणां संभवः।

आद्यं त्वनन्तरूपैः प्रलये सृष्टौ च जीवानधिष्ठायावस्थितमेव, न त्वेकत्र लीनम्।

Each individual realizes his own birhba-form of the Deity, and this is recognized as the liberating knowledge (Vijñāna). Realization of the bimba is what an earnest devotee must seek for. All other forms of worship are meant only to eliminate the possible obstacles for this realization ('pratibandhaka- nivar-taka-tayaiva'). The main obstacle is the sense of independent and absolute ownership of the body and of the object of enjoyment; the individual's firm belief that he is free and competent to do what he likes (kartṛtva) and to enjoy the pleasures of the world (bhoktṛtva) is the basic ignorance which presents all the obstacles. The scriptures, however, remind us that Viṣṇu abides in the heart of every being and makes possible all actions and thoughts; and that he is therefore adorable ('hṛdaya-guhāyām sarva-vyavahāra-nirvahākatayā pūjyatayā ca')

Worship (pūjā) in this Āgama takes two forms: (1) the worship of the material and inert icons made by man to represent a form or attribute of the Deity (āhita) or of the natural objects which are divine in character (sahaja, like

śālagrāma and gaṅgā); and (2) Worship of the incarnatory forms (like Aniruddha) by contemplating on their significance. Iconic worship at home or in a temple involves several rituals (mostly in common with other Āgama practices) but more important than the rituals is the mental exercise that accompanies the rituals.

For instance, when an icon is worshipped, it is not taken as a mere icon. It is regarded as the ground (golaka) for three for five projections of the Deity which are mainly attitudinal. When employing śālagrāma for worship, it is not regarded as a ground for any projection, for it is itself a complete representation of Godhead. When an icon installed by gods or great sages is worshipped, then it is imagined to be the ground for three successive projections (golaka-traya): (1) that it is first of all a material object, visible to the eye; (2) that it is the seat of Mukhya-prāṇa, the chief principle of vitality, who is active in it; and (3) that it is as the seat of Mukhya-prāṇa that this material object is pervaded by Lakṣmī, who is the energy of the Deity. The icon is thus a material object, but not inert; it is alive and capable of bestowing on the worshipper spiritual benefits.

When the icon that is sought to be worshipped is an ordinary one (viz. made by a human sculptor and installed by human beings) then the visualization of the ground (golaka-cintana) involves five projections : (1) that it is a material object, visible to the eye; (2) that it signifies the tradition of making worshipful icons instituted by the celestial craftsman Viśvakarmā, and that thus it represents in effect the handiwork of Visvakarmā himself;

(3) that being fashioned by Viśvakarmā it provides the seat for Mukhya-prāṇa, the principle of life, and that thus

it is alive and active; (4) that, inasmuch as it is the seat of Mukhya-prāṇa, it is pervaded by Vāyu; the divinity empowered by Viṣṇu to bestow grace on the devotees; and (5) that, as pervaded by Vāyu, it represents the seat of the energy of Viṣṇu, viz. Lakṣmī; and that it signifies the presence of Himself who is inseparably immanent in Lakṣmī.

This procedure is based on the doctrine of sequential immanence (antaryāmi); the material object is pervaded and governed by Mukhya-prāṇa, who is immanent it; Lakṣmī pervades and governs Mukhya-prāṇa, being immanent in the latter; and Viṣṇu pervades and governs Lakṣmī as the ultimate, and independently immanent in all details.

The devotee begins by worshipping the inert icon (jaḍapratimā) which is external (bāhya), and consecrated by the master (guru- datta), but which is also excellent in aspect (su-lakṣāṇā). He sits before the icon, and gazes at it intently; and carries out the various sequences of the worship-ritual with the firm belief that it represents "a form of the deity (pratimāntaragatarūpa). At length, the reflex image of the Icon gets fixed in his mind, and he will be able to see the form of the icon even in the absence of the icon (Vāsanāparokṣa). And worship is now conducted in the mind only, installing the iconic form upon the heart-lotus, and employing the mental images of the several articles that are normally used (like flowers, tulasi leaves, sandal paste, and unbroken rice) This practice enables the devotee to transform the mental image of the external icon into the representation of the form of his own bimba (biṁba-mūrti).

What follows is the deliberation that the bimba, which

comprehends all forms of the Deity is the principle and active factor in the devotee's own soul: that thus the bimba it is that really worships and that the bimba again is the seat of the Deity who is worshiped. The devotee loses thereupon the notion that he is free and independent as a worshipper, and lays down what he till now considered his own responsibility at the feet of the Deity. This is the culmination of worship.

इदमेव च बिम्बरूपम् एतज्ज्ञानादेव च मोक्षः। एतदेव हि विज्ञानमिति गीयते॥

विना यदर्पणं सम्यक्फलं नाप्नोत्यसंशयः।

(Śāṇḍīlya-tattva)

Viṣṇu-tīrtha's *Caturdaśī* (section 13) provides an excellent account of the attitudes that the devotee must bring to bear while mental worship is being conducted: "The form of Vāyu known as Pravaha, who presides over our reason and scriptural studies, is the source of the strength with which one carries on this worship. Here my body is the temple; and my heart-lotus is the principal pavilion (or sanctum). My soul is really the icon; Hari (Viṣṇu) is the bimba that abides in this icon. Uninterrupted attention to this bimba is contemplation, (the activity over which Rudra presides). Firm intuitive understanding (over which Umā Presides) is the internal space that provides the seat for me. Faith (presided over by Bhāratī) is the river, and mind (actuated by Agni) is the water in it. Prehension by the mind is the bath. The intuitive flashes of understanding are the lamps that are lit within. Non-violence, restraint over the senses, compassion for all beings, forgiveness, unwavering knowledge, austerity,

contemplation, and truthfulness are the eight flowers, that are offered. The relish that arises from knowledge is the food- offering. The contentment (that is presided over by Āhaṁ-kārika prāṇa) is the water that is offered. The manifestation of my own true nature (made possible by Mukhya-prāṇa) is the golden flower offered at the end of the worship.

This is the internal worship of Hari as the biṁba, who is complete in knowledge and bliss, and who is my master". The worship is also an easy one.

देहिना याः प्रवर्तन्ते प्रातराभ्य सत्क्रियाः।
ताश्च विष्ण्वर्पणं कुर्वन् कर्मपाशाद्विमुच्यते॥
युक्तिभिः सच्छास्त्रविचारजन्यो निर्णय एवावान्तरं फलं। तस्य
प्रवहोऽभिमानी, तेन बलेनाहं भगवत्पूजां करोमि॥
तत्र शरीरमेव देवमन्दिरं। हृदयसरोजमेव देवमण्डपम्। जीवस्वरूपमेव प्रतिमा॥
तत्र सन्निहितस्य बिम्बरूपस्य हरेः शिवाभिमन्यमानाऽखण्ड-
स्मृतिर्ध्यानम्। उमाभिमन्यमान श्रद्धैव नदी। अग्न्यभिमन्यमानं
चित्तमेव जलं। चित्तेन विषयीकरणमेव स्नानम्॥
इन्द्राभिमम्यमानं चंचलप्रतिभारूपं आन्तरं तेजो दीपम्।
अहिंसेन्द्रियनिग्रहः सर्वभूतदया क्षमा दृढज्ञानं तपो ध्यानं सत्यं चेष्टौ भावाभिधानानि पुष्पाणि।
अनिरुद्धाभिमन्यमाना ज्ञानजन्या रतिर्दिव्यमन्नम्।
आहंकारिकप्राणाभिमन्यमाना ज्ञानजन्यरतिजन्या विषयालंबुद्धिरूपा तृप्तिरापः।

मुख्यप्राणाभिमन्यमानाः स्वरूपाविर्भाव एव सुवर्णपुष्पम्॥
बिम्बरूपो हरिः पूर्णनिर्दोषः पूर्णज्ञानः पूर्णानन्दः पूर्णो मम स्वामी।
करावलम्बनं देहि श्री कृष्ण कमलेक्षण।
भवपंकार्णवे घोरे मज्जतो मम शाश्वतम्॥
त्राहि त्राहि जगन्नाथ वासुदेवाच्युताव्यय॥
मां समुद्धर गोविन्द दुःखसंमारसागरात्॥''
इति प्रार्थनम्॥
एवं भावयतो भक्तस्य भगवाननायासेनैव संपूजितो भवति॥

Appendix I

LIST OF PĀÑCARĀTRA TEXTS

(In Viṣṇu-saṁhitā)

1. Viṣṇu-samhitā (1)
2. Parama-samhitā
3. Vāsudeva-samhitā
4. Saṁkarṣaṇa-samhitā
5. Pradyumna-ṣamhitā
6. Aniruddha-samhitā
7. Viṣṇu-samhitā (2)
8. Keśava-samhitā (2)
9. Nārāyaṇa-samhitā
10. Mādhava-samhitā
11. Govinda-samhitā
12. Viṣṇu-tattva-samhitā
13. Madhusūdana-samhitā
14. Trivikrama-samhitā
15. Vāmana-samhitā
16. Śrīdhara-samhitā
17. Hṛṣīkeśa-samhitā
18. Padmanābha-samhitā
19. Dāmodara-samhitā
20. Viṣṇu-rahasya-saṃhitā
21. Puruṣottama-samhitā
22. Acyuta-samhitā
23. Hari-samhitā
24. Śrīnivāsa-samhitā
25. Garuḍa-dhvaja-samhitā
26. Viṣṇu-sāra-samhitā
27. Puṇḍarīkākṣa-samhitā
28. Upendra-samhitā
29. Nārasiṁha-samhitā
30. Adhokṣaja-samhitā
31. Kārṣṇya-samhitā
32. Janārdana-samhitā
33. Mahā-puruṣa-samhitā
34. Pārāśarya-samhitā
35. Mātsya-samhitā
36. Kūrma-samhitā
37. Varāha-samhitā
38. Jāmadagnya-samhitā
39. Rāghavīya-samhitā
40. Balabhadra-samhitā
41. Lakṣmī-nārāyana-samhitā

42. Viṣṇu-saṁbhava-samhitā
43. Trailokya-mohana-samhitā
44. Hayaśirṣa-samhitā
45. Lakṣmī-pati-samhitā
46. Vaikuṇṭha-samhitā
47. Śrī-vallabha-samhitā
48. Viṣṇu-samhitā (3)
49. Yajña-mūrti-samhitā
50. Medinī-pati-samhitā
51. Anantha-samhitā
52. Śrīkara-samhitā
53. Viṣṇu-yoga-samhitā
54. Lakṣmī-samhitā
55. Śrī-samhitā
56. Puṣṭi-samhitā
57. Durgā-samhitā
58. Sārasvata-samhitā
59. Gāruḍa-samhitā
60. Vihagendra-samhitā
61. Viṣvakseva-samhitā
62. Śānti-samhitā
63. Viriñci-samhitā
64. Brahma-samhitā
65. Hiraṇya-garbha-samhitā
66. Īśvara-samhitā
67. Pārameśvara-samhitā
68. Kaumāra-samhitā
69. Gaṅeśa-samhitā
70. Kāma-samhitā
71. Mahendra-samhitā
72. Agneya-samhitā
73. Yāmya-samhitā
74. Nairta-samhitā
75. Vāruṇa-samhitā
76. Vāyavīya-samhitā
77. Saumya-samhitā
78. Īśāna-samhitā
79. Padmodbhava-samhitā
80. Saura-samhitā
81. Jayākhya-samhitā
83. Pādma-samhitā
84. Śrīpraśna-samhitā
85. Jayottara-samhitā
86. Ananta-samhitā
87. Bhārgavīya-samhitā
88. Paulastya-samhitā (1)
89. Paulastya-samhitā (2)
90. Āṅgīrasa-samhitā
91. Kratu-samhitā
92. Sanatkumāra-samhitā
93. Sananda-samhitā
94. Sānaka-samhitā
95. Pārāśarya-samhitā (2)
96. Vaiyāsa-samhitā
97. Śaunakīya-samhitā
98. Gautamlya-samhītā
99. Agastya-samhitā
100. Bharadvāja-samhitā
101. Viśvāmitra-samhitā
102. Sāṁvarta-samhitā"
103. Lāṅgala-samhitā
104. Dattātreya-samhitā

105. Śakra-samhitā
106. Jāmadagnya-samhitā
107. Daurvāsasa-samhitā
108. Dhruva-samhitā
109. Yājñavalkya-samhitā
110. Śātātapa-samhitā
111. Mārkaṇḍeya-samhitā
112. Maudgala-samhitā
113. Kāpila-samhitā
114. Gārgya-samhitā
115. Uttara-gārgya-samhitā
116. Mānava-samhitā
117. Paippla-samhitā
118. Pāṇinīya-samhitā
119. Śākaṭāyana-samhitā
120. Śākalya-samhitā
121. Jaiminīya-samhitā
122. Śāṇḍilya-samhitā
123. Kāpiñjala-samhitā
124. Varuṇadeva-samhitā
125. Dadhīca-samhitā
126. Sarva-maṅgala-samhitā
127. Śukra-samhitā
128. Maitreya-samhitā
129. Devala-samhitā
130. Kāṇva-samhitā
131. Nala-Kūbara-samhitā
132. Vaihāyasa-samhitā
133. Nāradīya-samhitā
134. Prahiāda-samhitā
135. Vasu-samhitā
136. Udaṅka-samhitā
137. Jaya-samhitā
138. Kālikā-samhitā
139. Saumya-samhitā (2)
140. Śvetaketu-samhitā
141. Jābāla-samhitā

Appendix II

LIST OF PĀÑCARĀTRA TEXTS (In Padma-saṁhitā)

1. Pādma-samhitā
2. Pādmodbhava-samhitā
3. Māyā-vaibhava-samhitā
4. Nala-Kūbara-samhitā
5. Trailokya-mohana-samhitā
6. Viṣṇu-tilaka-samhitā
7. Parama-samhitā
8. Nārādīya-samhitā
9. Dyānadīya-samhitā
10. Vāsudeva-samhitā
11. Pauṣkara-samhitā
12. Sanatkumāra-samhitā
13. Sanaka-samhitā
14. Satya-samhitā
15. Viśva-samhitā
16. Sananda-samhitā
17. Hṛṣīkeśa-samhitā
18. Śrī-praśna-samhitā
19. Puruṣottama-samhitā
20. Mahendra-samhitā
21. Pañcapraśna-samhitā
22. Tattva-sāgara-samhitā
23. Vāgīśi-samhitā
24. Sāttvata-samhitā
25. Tejodravina-samhitā
26. Śrīkara-samhitā
27. Sāṁvarta-samhitā
28. Viṣṇu-sadbhāva-samhitā
29. Viṣṇu-siddhānta-samhitā
30. Viṣṇu-tattva-samhitā
31. Kaumāra-samhitā
32. Viṣnu-rahasya-samhitā
33. Viṣṇu-vaibhava-samhitā
34. Saura-samhitā
35. Saumya-samhitā

36. Īśvara-samhitā
37. Ananta-samhitā
38. Bhāgavata-samhitā
39. Jayakhya-samhitā
40. Mūla-samhitā
41. Puṣṭi-samhitā
42. Śaunakīya-samhitā
43. Marīci-samhitā
44. Dakṣa-samhitā
45. Aupendra-samhitā
46. Yoga-hṛdaya-samhitā
47. Hārīta-samhitā
48. Pārameśvara-samhitā
49. Ātreya-samhitā
50. Āṅgirasa-samhitā
51. Viṣvaksena-samhitā
52. Auśanasa-samhitā
53. Vaihāyasa-samhitā
54. Vihagendra-samhitā
55. Bhārgavīya-samhitā
56. Parama-puruṣa-samhitā
57. Yājñavalkya-samhitā
58. Gautamīya-samhitā
59. Paulastya-samhitā
60. Śākalya-samhitā
61. Jñānārṇava-samhitā
62. Jāmadagnya-samhitā
63. Yāmya-samhitā
64. Nārāyaṇīya-samhitā
65. Pāraśarya-samhitā
66. Jābāla-samhitā
67. Kāpila-samhitā
68. Vāmana-samhitā
69. Jayottara-samhitā
70. Bārhaspatya-samhitā
71. Jaiminīya-samhitā
72. Vāmana-samhitā
73. Kātyāyanīya-samhitā
74. Valmīka-samhitā
75. Aupagāyana-samhitā
76. Hiraṇya-garbha-samhitā
77. Agastya-samhitā
78. Kāṇva-samhitā
79. Bodhāyana-samhitā
80. Bhāradvāja-samhitā
81. Nārasiṁha-samhitā
82. Uttara-gārgya-samhitā
83. Śātātapa-samhitā
84. Āṅgīrasa-samhitā (2)
85. Kāśyapīya-samhitā
86. Paiṅgala-samhitā
87. Trailokya-vijaya-samhitā
88. Yoga-samhitā
89. Vāyavīya-samhitā
90. Vāruṇa-samhitā
91. Kārṣṇya-samhitā
92. Aṁbara-samhitā
93. Āgneya-samhitā
94. Mārkaṇḍeya-samhitā
95. Mahā-sanatkumāra-samhitā

96. Vaiyāsa-samhitā
97. Viṣṇu-samhitā
98. Ahirbudhnya-samhitā
99. Rāghavīya-samhitā
100. Mārkaṇḍeya-samhitā (2)
101. Pāriṣada-samhitā
102. Brahma-nārada-samhitā
103. Śuka-rudra-samhitā
104. Umā-maheśvara-samhitā
105. Dattātreya-saṁhitā
106. Śakra-samhitā
107. Varāha-mihira-samhitā
108. Saṁkarṣaṇa-samhitā
109. Pradyumna-prasna-samhitā
110. Vāmana-samhitā
111. Kali-rāghava-samhitā
112. Prācetasa-samhitā

Appendix III

LIST OF PĀÑCARĀTRA TEXTS

(in Hayaśīrśa-saṁhītā)

1. Hayaśīrṣa-samhitā
2. Trailokya-mohana-samhitā
3. Vaibhava-samhitā
4. Paushkara-samhitā
5. Nāradīya-samhitā
6. Prahlāda-samhitā
7. Gālava-samhitā
8. Śrī-Praśna-samhitā
9. Śāṇḍilya-samhitā
10. Īśvara-samhitā
11. Sāttvata-samhitā
12. Vāśiṣṭha-samhitā
13. Śaunakīya-samhitā
14. Nārāyaṇa-samhita
15. Jñanārṇava-samhitā
16. Svāyaṁbhuva-samhitā
17. Kāpila-samhitā
18. Vihagendra-samhitā
19. Ātreya-samhitā
20. Nārasiṁha-samhitā
21. Ānanda-samhitā
22. Aruṇa-samhitā
23. Bodhāyana-samhitā
24. Viśvāvatāra-samhitā
25. Aṣṭākṣara-vidhāna-samhitā
26. Bhāgavata-samhitā
27. Śiva-samhitā
28. Viṣṇu-samhitā
29. Pādmodbhava-samhitā
30. Purāṇa-samhitā
31. Varāha-samhitā
32. Sāmānya-samhitā
33. Brahma-samhitā
34. Parama-samhitā

Appendix IV

108 Pāñcarātra texts as given in Bhāradvāja-saṁhitā (Chap.1)

आद्यं सनत्कुमारं च चतूमूर्तिश्च शाश्वता।
नारदेश्वर कापिलं वाराहं शौनकं तथा॥
पद्म पौष्करं हैरण्यं पाराशर्यं नृकेसरी॥
काश्यपागस्त्य कपिल याक्षवल्क्यात्रिसंभवा:॥
विष्णुसिद्धान्त तिलकजया सात्त्वत संहिता:।
पुष्करश्च महालक्ष्मी कुशलानन्दपावना:॥
गार्ग्यं बोधायनं तन्त्रमानन्दाख्यं च शाश्वतम्।
पंचप्रश्नं श्रिय: प्रश्नं प्रह्लादं नलकूबरम्॥
मौद्ग लमौशनसं तन्त्रं मार्कण्डेयमत: परम्।
मायावैभव विन्यासं वासिष्ठं जैमिनं तथा॥
नारायणं च ब्रह्मोक्तं वैखानसमत: परम्।
वीरमांगलिकं चैव तथा च परमेश्वरम्॥
जयोत्तरं च शाण्डिल्यं मरीचं च तथोत्तरम्।
पंचतत्त्वं महाज्ञानं वैजयन्तं च पैप्पलम्॥
विष्वक्सेनं तथा ताक्ष्यं वाल्मीकं भूमिसंहिता।
सनकं सनन्दं च विश्वामित्रं तथांगिरम्॥
ऐन्द्रं दुर्वास तन्त्रं च कौबेरं वारुणं तथा।
पावकं पावनं चैव याम्यं च वसुसंहिता॥
मुद्ग लं रोमशं चैव मैत्रेयं मत्स्यमेव च।
ब्रह्माण्डं वापि कौमारं पद्मं कूर्मं तथैव च॥
वामनं पुरुषं लैंगं शाततपमत: परम्।
दत्तात्रेयं तथा ज्ञेयं भारद्वाजं च गौतमम्॥

मुकुन्दं जामदग्न्यं च वामदेवं सुबोधिकम्।
मेरु गंगा च सत्योक्तं गान्धर्वं गणसंहिता॥
नारदोत्तर विज्ञानं गजेन्द्र मनु संहिता।
पुलस्त्यं पुलहं तन्त्रं मायातन्त्रमतः परम्॥
विहगेन्द्रं महातन्त्रं पुरुषोत्तममेव च।
एतानि नामधेयानि अष्टोत्तरशतानि च।
एवं सनत्कुमारेण कीर्तितं विप्रसत्तम॥

[The manuscript that I consulted gives the colophon

'इति श्री पांचरात्रे भारद्वाज-संहितायां
अष्टोत्तरशतसंहिताकथनं नाम प्रथमोऽध्यायः।'

The text is a dialogue between the sage Bhāradvāja (the preceptor) and another sage Kaṇva (the disciple) on the mount Meru. But the enumeration of the 108 pāñcarātra texts in the first chapter is explicitly ascribed to Sanatkumāra ('evam sanat-kumāreṇa kīrtitam'), and this is justified by Sanatkumāra-saṁhitā heading the list]

Appendix V

GROUPING OF PĀÑCARĀTRA TEXTS

According to Siddhānta-ratnākara

1. DIVYA GROUP (11):

Sāttvata, Pauṣkara, Jayākhya, Aniruddha, Samkarṣana, Hayagriva, Varāha, Pradyumna, Vāmana, Nārāyana, and Vāsudeva Saṁhitās.

2. *MUNI-BHĀṢITA:*

(a) Sāttvika (26):

Īsvara, Bhāradvāja, Pāramesvara, Sumantu, Vaihāyasa, Citra-sikhandi, Jayottara, Vāsiṣtha, Parāsara, Viṣnu, Hiranya-garbha, Visvāmitra, Sāndilya, Padma, Mahendra, Viṣvaksena, Bhārgava, Vihagendra, Ananta, Parama-puruṣa, Ahirbudhnya, Khaga-prasna, Nāradīya, Durvāsa, Sanaka and Agastya Samhitās.

(b) Rājasa (30)

Santkumāra, Pādmodbhava, Satya, Tejodravina, Māyā-vaib-hava, Atreya, Kātyāyana, Saunakīya, Kāsyapa, Mārkandeya, Kāpiñjalam, Sāra-samuccaya, Visva, Nala-Kūbara, Trailokya-mohana, Yoga-hrdaya, Sāmvarta, Brahma-siddhānta, Vāgīsa, Saumya, Sāraka, Ānanda, Mūla, Upendra, Puṣti, Marīca, Gār-gya, Aupagāyana, Brhaspati and Nārasimha Samhitās.

(c) Tāmasa (26)

Panca-prasna, Suka-prasna, Tattva-sāgara, Gautama, Sātātapa, Yājñavalkya, Paulastya, Dattātreya, Kātyāyana, Kārṣna, Bodhāyana, Kāpila, Jaimini, Kaumāra, Vāmadeva, Vāyavīya, Pārāvata, Vārna, Umā-mahesvara, Āgneya, Sārva, Jāmadagnya, Dhanada, Satya, Srīkara and Jābāla Samhitās

Appendix VI

THE FORMS OF VIṢṆU TO BE WORSHIPPED IN THE MANTRA-SIDDHĀNTA

(According to Pauṣkara and Iśvara-saṁhitās)

1. Vyuha-forms (12)

Vasudeva, Samkarṣana, Pradyumna and Aniruddha (4) (catur-murti), and Purusottama, Adhokṣaja, Nrsimha, Acyuta, Janardana, Upendra, Hari and Krṣna (12)

II Murtyantara (12) :

Kesava, Narayana, Madhava, Govinda, Viṣnu, Madhusudana, Trivikrama, Vamana, Sridhara, Hrṣikesa, Padmanabha and Damodara.

III Pradurbhava (10):

Matsya, Kurma, Varaha, Nrsimha, Vamana, Parasurama, Sri-rama, Kṛṣṇa, Bala-rama (or Buddha) and Kalki.

IV Pradurbhavantara (39):

Padmanabha, Dhruva, Ananta, Saktyatma, Madhusudana, Vidyadhideva, Kapila, Visva-rupa, Vihangama, Krodatma, Badava-vaktra, Dharma, Vagisvara, Ekambonidhi-sayi, Kamathesvara, Varaha, Narasimha,

Piyuṣa-harana, Sripati, Kantatma, Amrta-dharaka, Rahu-jit, Kala-nemi-ghna, Parijata-hara, Loka- natha, Santatma, Dattatreya, Nyagrod-ha-sayi, Eka-srnga-tanu, Vamana, Trivikrama, Nara, Nārāyana, Hari, Krṣna, Paraśurāma, Sri-rama, Kalki, and Patala-śayana.

V Forms of Śaktis (12):

Lakṣmi, Puṣti, Daya, Nidra, Kṣma, Kanti, Sarasvati, Dhrti, Maitri, Rati, Tuṣti and Mati.

Appendix VII

FORMS OF VIṢṆU AS LETTERS OF THE ALPHABET

(According to Tantra-sāra-saṁgraha)

द्विरष्टपञ्चकचतुः पञ्चेत्येवाष्टवर्गगाः (१, ६)

The First Unit of Oṁkāra (अ)

1. अजः
2. आनन्दः
3. इन्द्रः
4. ईशः
5. उग्रः
6. ऊर्जः
7. ऋतम्भरः
9. लृशः
10. लृजिः
11. एकात्मा
12. ऐरः
13. ओजोभृत्
14. औरसः
15. अन्तः
16. अर्धगर्भः

II The Second unit of Oṁkāra (उ)

17. कपिलः
18. खपतिः
19. गरुडासनः
20. धर्मः
21. ङसारः

III The Third unit of Oṁkāra (म)

22. चार्वङ्गः
23. छन्दोगम्यः
24. जनार्दनः
25. झटितारिः
26. ञमः

IV Nāda

27. टङ्की 28. ठलकः
29. डरकः 30. ढरी
31. णात्मा

V Bindu

32. तारः 33. थभः
34. दण्डी 35. धन्वी
36. नम्यः

VI Kalā

37. परः 38. फली
39. बली 40. भगः
41. मनुः

VII Śanta

42. यज्ञः 43. रामः
44. लक्ष्मीपतिः 45. वरः

VIII Ati-śānta

46. शान्तसंवित् 47. षड्गुणः
48. सारात्मा 49. हंसः
50. ळाळुकः 51. क्ष नृसिंहः

Appendix VIII

THE TWENTY-FOUR FORMS OF VIṢṆU

(According to Tantra-sāra-saṁgraha)

शंखचक्रगदापद्मधराश्चैते हि सर्वशः।
क्रमव्युत्क्रम पद्मादिगदादिव्युत्क्रमस्तथा।
अर्धक्रमः सान्तरश्च षट्सु षट्स्वरिपूर्विणाम्।

(1,28)

1. Keśava:	conch, discus, mace, lotus
2. Nārāyaṇa:	lotus, mace, discus, conch
3. Mādhava:	discus, conch, lotus, mace
4. Govinda:	mace, lotus, conch, discus
5. Viṣṇu:	lotus, conch, discus, mace
6. Madhusūdana:	conch, lotus, mace, discus
7. Trivikrama:	mace, discus, conch, lotus
8. Vāmana:	discus, mace, lotus, conch
9. Śrīdhara:	discus, mace, conch, lotus
10. Hṛṣīkeśa:	discus, lotus, conch, mace
11. Padmanābha:	lotus, discus, mace, conch
12. Dāmodara:	conch, mace, discus,'lotus
13. Saṁkarṣaṇa:	conch, lotus, discus, mace
14. Vāsudeva:	conch, discus, lotus, mace
15. Pradyumna:	conch, mace, lotus, discus

16. Aniruddha:	mace, conch, lotus, discus
17. Puruṣottama:	lotus, conch, mace, discus,
18. Adhokṣaja:	mace, conch, discus, lotus
19. Nārasiṁha:	lotus, discus, conch, mace
20. Acyuta:	lotus, discus, conch, mace,
21. Janārdana:	discus, conch, mace, lotus
22. Upendra:	mace, conch, lotus, conch
23. Hari:	discus, lotus, mace, conch
24. Kṛṣṇa:	mace, lotus, discus, conch

(The weapons are carried in the four hands of each form as mentioned above, beginning with the upper right hand in a circumambulatory order)

Vidyalankara, Sastra-Chudamini, Sangita-Kalaratna, Professor Saligrama Krishna Ramachandra Rao, is a well-known scholar who combines traditional learning with modern research. Well versed in Sanskrit, Pali, Ardhmagadhi and several modern Indian languages and acquainted with Tibetan and some European languages, he has written extensively on Vedanta, Buddhism, Janism, Indian Culture, Art and Literature.

In his professional career, however, he was a Professor of Psychology. He has headed the Department of Clinical Psychology in the National Institute of Mental Health and Neuroscience's, Bangalore and the Department of Indian Culture in the Collision College Study Center of the University of the Pacific (U.S.A.) He was the senior associate of National Institute of Advanced Studies (Indian Institute of Science), Bangalore, and Guest Faculty, Indian Institute of Management, Bangalore and member of the Governing Council of TTD (SVCL Research Center), Tirupati. He has been member of Karnataka State Lalitha Kala Academy and Sangita Nritya Academy and Sangita Nritya Academy; he has served on the Agama Board (Govt. of Karnataka). He is President of Silpa-Kala Pratisthana. The Govt. of Karnataka has honored him with the 1986 Rajyotsava Award. He has received awards from Lalita-Kala Academy and Sangita Nritya Academy. He has been Awarded the Veda-Sanman for the year 2000 by the Govt. of India (Ministry of HRD, Sandipani Mahavidhyalaya, Ujjain). He has written more than Sixty Books in Kannada, a Play in Sanskrit, and a Pali Commentary on a Buddhist classic. One of his books on Iconography in Kannada has won the State Sahitya Academy Award, as also another of his Book on the Tirupati Temple.





Rs300/-

ISBN 81-7030-814-3



Published by
Sri Satguru Publications
A Division of
Indian Books Centre
24/4, Shakti Nagar, Near Dena Bank, Delhi-110007